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present

King Lear

by William Shakespeare

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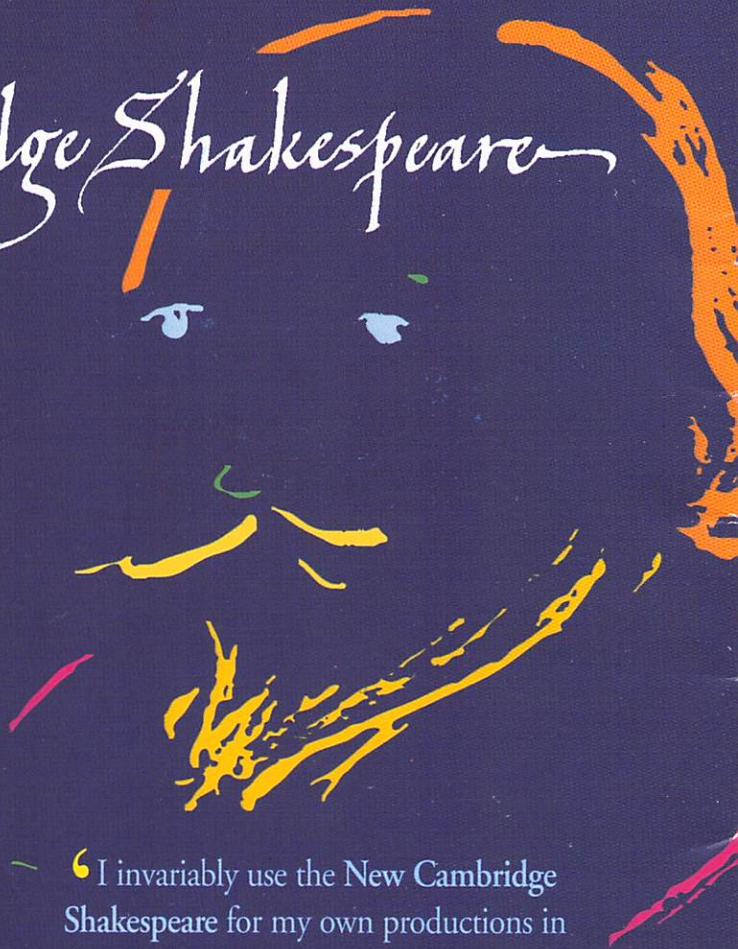

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Edited by Janis Lull

King Richard III is one of Shakespeare's most popular and frequently-performed plays. Janis Lull's introduction to this new edition emphasises the play's tragic themes – individual identity, determinism and choice – and stresses the importance of women's roles, often reduced in stage and film versions.

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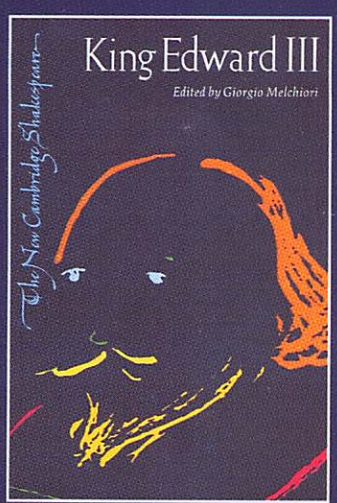
'I invariably use the **New Cambridge Shakespeare** for my own productions in Stratford, where their qualities are highly attractive to our actors. A clear, authoritative version, enough text and good notes are all on the same page; a splendid introduction and a handy size.'

Adrian Noble, Royal Shakespeare Company



Recent highlight

King Edward III

Edited by Giorgio Melchiori

'Giorgio Melchiori's introduction to the New Cambridge *Edward III*, together with the actual editorial presentation and appendix on the play's sources are models of learned scruple. What this superb edition compels us to keep asking is simply this: 'how did Shakespeare become Shakespeare?' Neither the history of literature nor of language provides a richer ground for wonder.' George Steiner, *Observer*

'Anyone who reads through *Edward III* with an open mind will, I believe, accept that the Shakespeare canon is permanently enlarged. It is an exhilarating experience.' *Contemporary Review*

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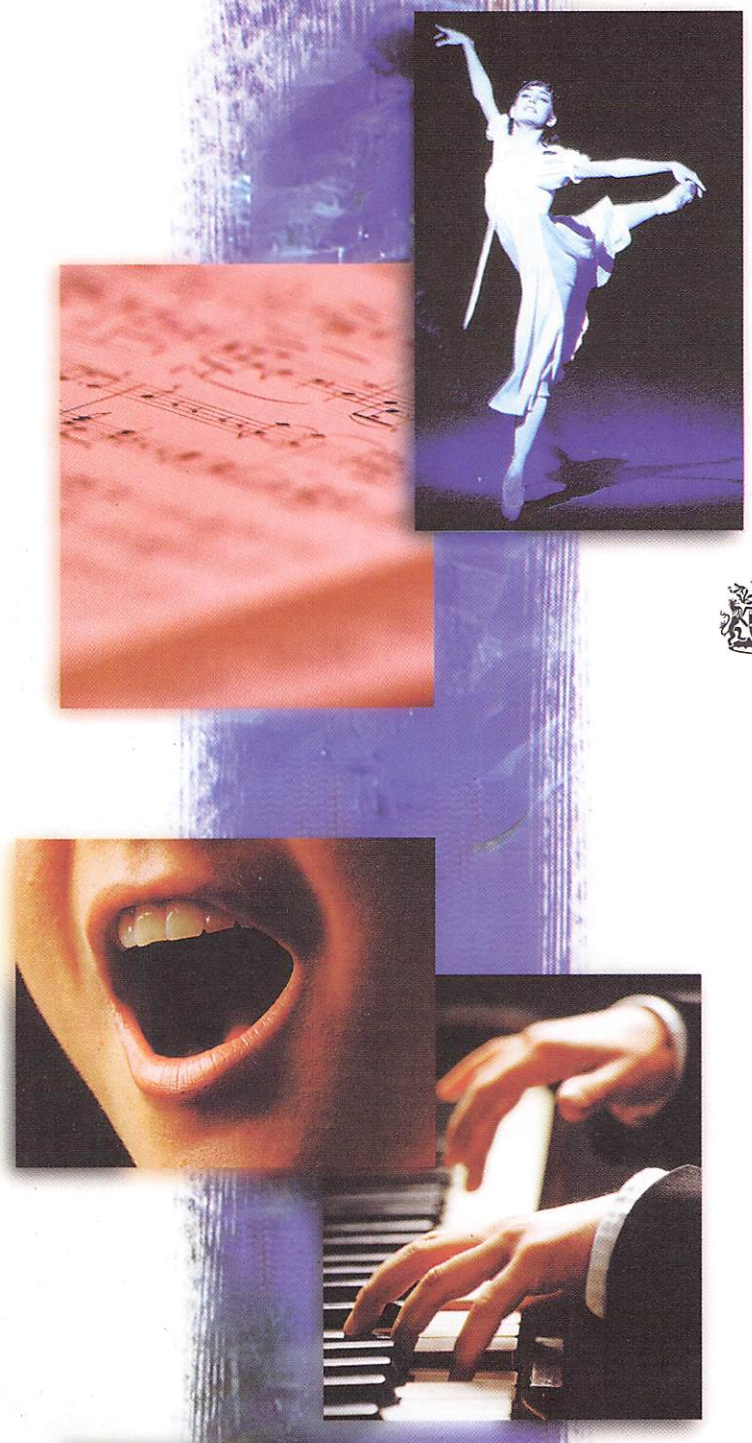

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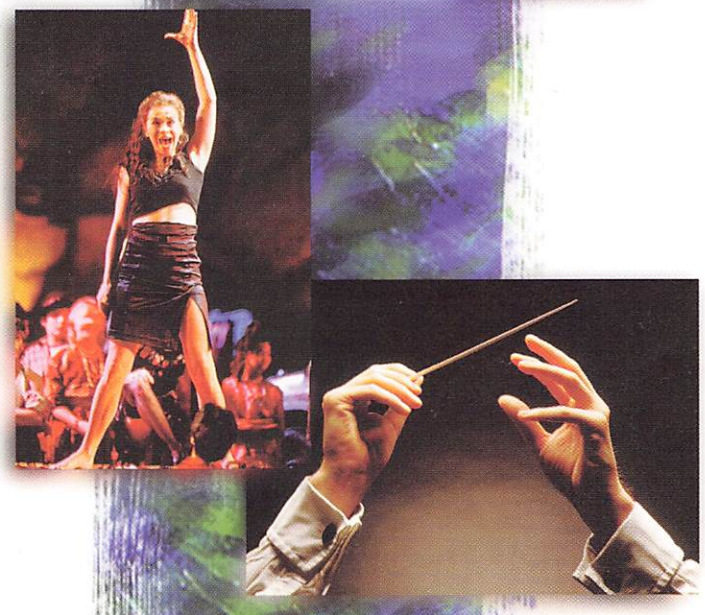

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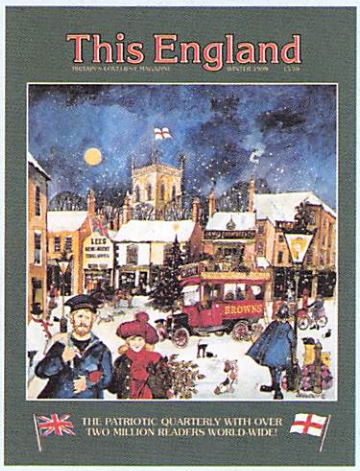

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Independent

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Daily Telegraph

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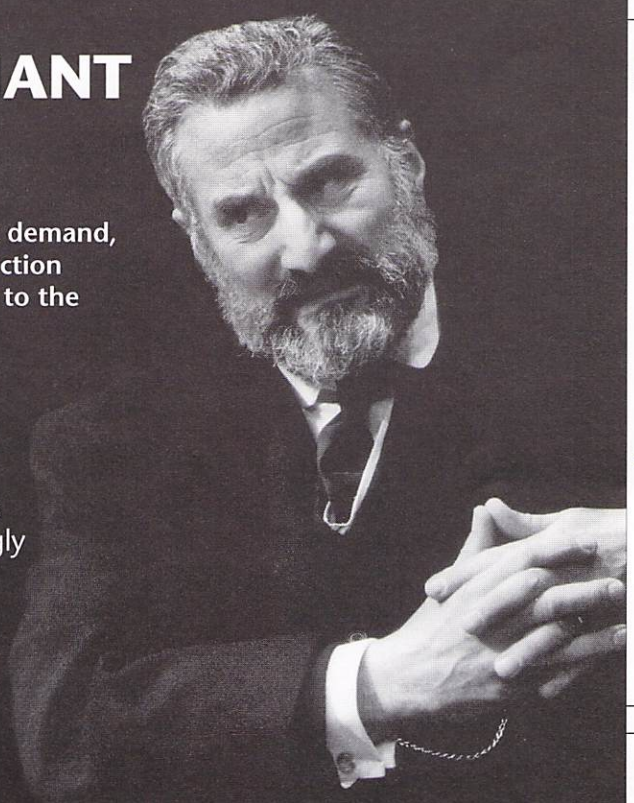

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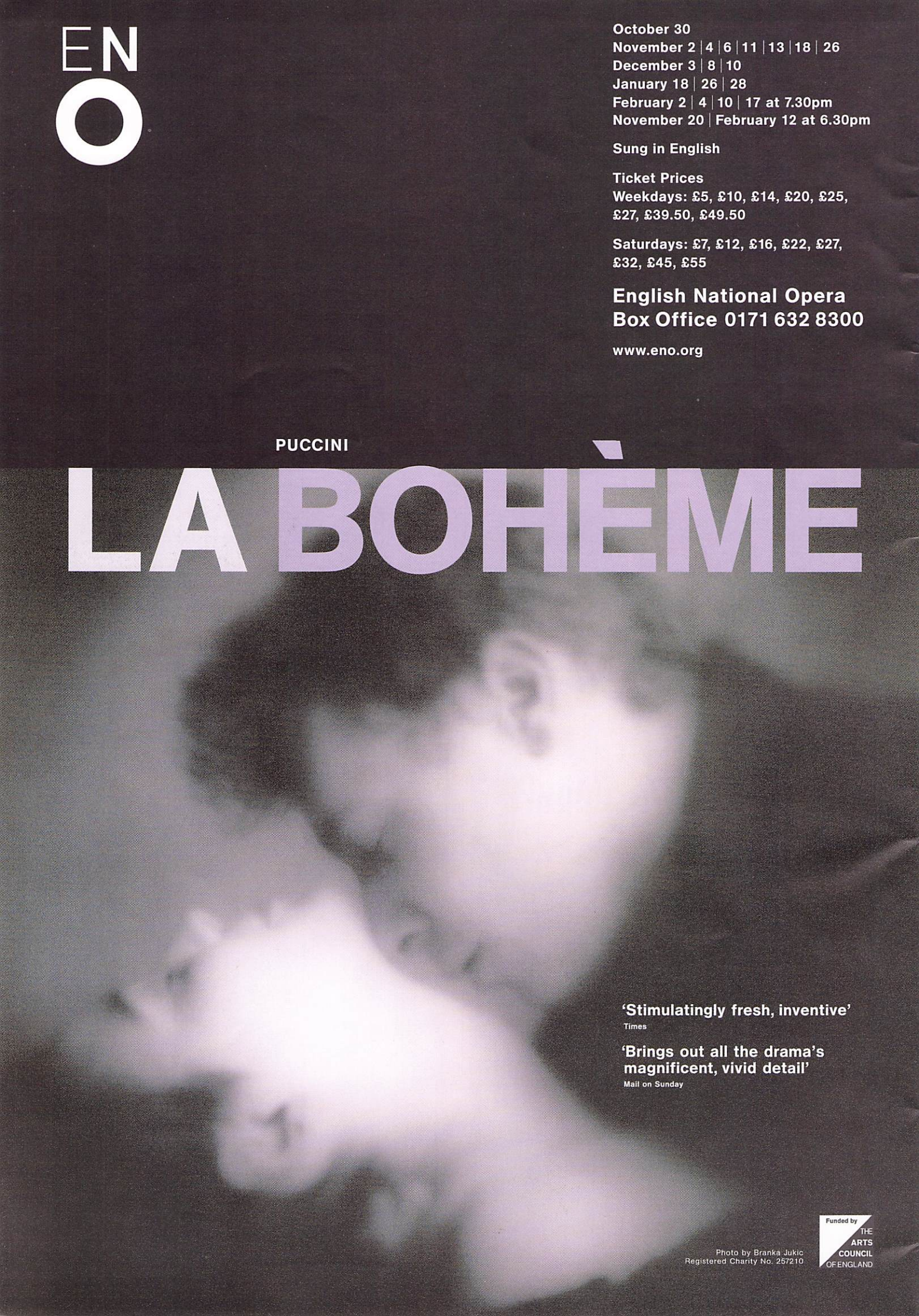

'Stimulatingly fresh, inventive'
Times

'Brings out all the drama's magnificent, vivid detail'
Mail on Sunday

Photo by Branka Jukic
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The RSC returns to London this winter with sixteen productions in an energetic festival season from October 1999 to July 2000. Throughout the next nine months, our highly-acclaimed new ensemble season from Stratford is complemented by four new productions. Yukio Ninagawa's first RSC co-production, *King Lear* with Nigel Hawthorne in the title role, transfers from Tokyo to open the London season in the Barbican Theatre, with Lindsay Posner's touring production of *The Taming of the Shrew* opening in the Pit. The season climaxes in the spring with two other new productions: my own production of *The Seagull* will transfer to the Barbican to play alongside the world premiere of David Greig's *Victoria* in the Pit. Set in a rural Scottish community, *Victoria* charts three decades of British history and is the tenth new commission by the RSC to be presented in London over the past two seasons.

It is of great value both to the company and to our audiences that the RSC's work receives the fullest possible exposure in London. The generous financial support of the Corporation of London and our unique partnership with the Barbican Centre enable us to present our core work at the Barbican Theatre and the Pit, while special relationships, like the one between the RSC and the Young Vic, allow us to present short seasons simultaneously at other London venues.

Whether you visit us only once or many times over the coming months, I'm sure you will enjoy the energy and confidence of the RSC's 1999/2000 London Season.

Adrian Noble

Adrian Noble, Artistic Director

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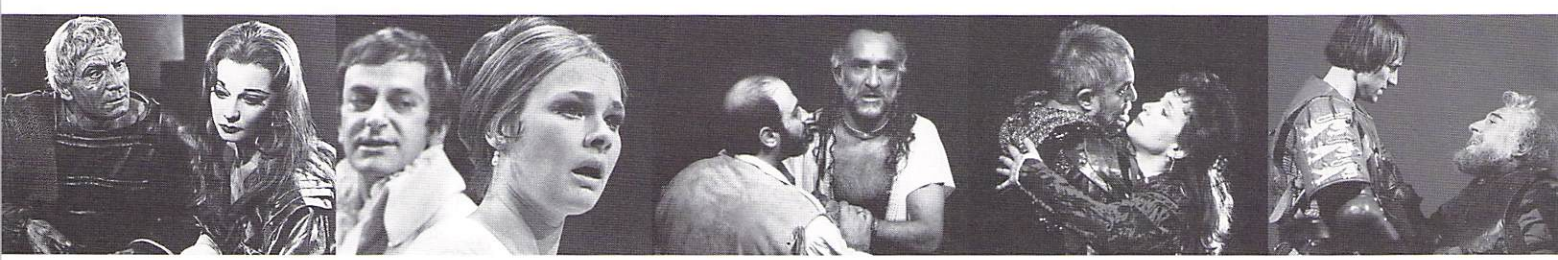
THE ROYAL SHAKESPEARE COMPANY THEN...

The first permanent theatre dedicated to the performance of Shakespeare's plays in Stratford, a Victorian gothic building seating 800 people, opened in 1879 with a week-long summer festival which soon grew into regular spring and summer seasons. In 1925 almost fifty years of excellence were recognised by the granting of a Royal Charter. A year later the old theatre was almost completely destroyed by fire but, after a worldwide fundraising campaign, the present building, designed by Elisabeth Scott, was opened by the Prince of Wales in 1932.

During the next thirty years, under a succession of visionary and creative artistic directors, the Shakespeare Memorial Theatre company went from strength to strength, attracting stars like Donald Wolfit, John Gielgud, Peggy Ashcroft, Anthony Quayle, Vivien Leigh and Laurence Olivier. Tours of Europe, Russia and the USA, and guest appearances by overseas stars like Paul Robeson and Charles Laughton, helped to establish the company on the international stage.

In 1960, with the appointment of Peter Hall as Managing Director, the company took its most exciting leap forward. A young man in tune with the new decade, Hall made radical changes, establishing a London base at the Aldwych Theatre and widening the repertoire to include not only classics other than Shakespeare but mpdern plays, which added a new contemporary awareness to the Company's experience of classical discipline and sense of language. The company's studio theatres, The Other Place in Stratford and the Warehouse in London, became home to some of the company's most exciting small-scale and experimental work, with plays by Howard Barker, Peter Flannery, Edward Bond and Willy Russell flourishing in these small spaces, while in the main theatres productions like Peter Brook's *A Midsummer Night's Dream* and the Hall/Barton epic *The Wars of the Roses* became theatrical landmarks. A whole generation of young directors, designers and actors, including Judi Dench, Ian Richardson, Ian McKellen and Glenda Jackson came to the fore. The company (re-named the Royal Shakespeare Company in 1961), extended its pattern of regional and world tours, and broke into television and film - a continual process of bold experiment and re-invention on which Hall's later successors, Trevor Nunn, Terry Hands and, currently, Adrian Noble, have continued to build.

The last two decades have seen major changes. In London the company moved its base in 1981 from the Aldwych to the Barbican, while in Stratford it acquired two new theatres - the Jacobean-style Swan Theatre, built through the generosity of Frederick R Koch, and, in 1991, a new Other Place, built on the site of the original. Despite all this, the RSC has retained its essential character and is still formed around a core of associate actors and actresses whose skills continue to give a distinctive and unmistakable approach to theatre. It remains an international byword for theatrical excellence, probably the most famous classical theatre company in the world.



...AND NOW

Like all major companies, the RSC has had to move with the times, not only reflecting changes in dramatic presentation but responding to the growing need for commercial sponsorship and, ironically, now having to compete with television and the cinema for the very actors whose early talents it fostered.

Although Shakespeare is still very much the central focus, the company's varied repertoire means that in any few days in Stratford you can see at least two Shakespeare plays in the RST, an unfamiliar European classic or cutting-edge contemporary drama in The Other Place and, in the Swan, a gem from one of Shakespeare's neglected contemporaries perhaps not seen for four hundred years. In London, all these productions can be seen in the following winter season. At the same time, other productions are out on tour around the UK and abroad. In recent years the RSC has taken the best of British theatre to enthusiastic audiences in Europe, the USA, South America, Australia, New Zealand, Japan, India and Pakistan.

Many of our productions also go on to a longer life in the commercial theatre, taking the company's talents to an even wider audience as well as providing much-needed additional income - a long line of RSC West End hits includes Robert Lindsay's *Richard III, Educating Rita, Piaf, Les Liaisons Dangereuses* and, of course, *Les Misérables*, still playing to packed houses in its fourteenth year. We are grateful, too, to colleagues in the business world who have contributed to the company's success through sponsorship, particularly Allied Domecq, whose principal sponsorship of the RSC from 1994 to 2001 reached a record-breaking £7.7 million - the UK's largest single arts sponsorship.

But not everything happens on the stage. A company like the RSC has long-term responsibilities, both to its public and to its actors. Training is one of the company's central concerns, and RSC actors have access to the world's top practitioners in everything from voice and verse-speaking to stage fighting. Backstage, the company's technical workshops are a superb training ground for the country's artistic and creative talents. The Other Place, as well as hosting overseas companies, houses workshops, teaching courses and conferences on all aspects of theatre, including the annual Prince of Wales Shakespeare School. And supporting each season's repertoire is a lively programme of work by the RSC's Education Department in schools and colleges at home and abroad, helping to form the audiences of tomorrow by introducing young people of all ages to the excitement of Shakespeare in performance.

No doubt the regular members of our audience know all this already, but for those of you making your first visit, we hope it puts you a little more in the picture. And we hope you'll all feel as we do, that the play you are seeing tonight is at once a link in a great tradition and a unique event.

THE ROYAL SHAKESPEARE COMPANY 1999 - 2000

The Winter Season in Stratford-upon-Avon 2 NOV-18 MARCH

IN THE ROYAL SHAKESPEARE THEATRE

From 11 November
The Lion, the Witch and the Wardrobe,
by CS Lewis, dramatised by Adrian Mitchell,
directed by Adrian Noble. Sponsored by Wacky Warehouse.
Joining the repertoire from 3 December Shakespeare's
King Lear, directed by Yukio Ninagawa.
Sponsored by Ballantine's, ANA, Arts Pass 21.

IN REPERTORY IN THE SWAN

From 2 November-18 March Shakespeare's ***Macbeth***,
directed by Gregory Doran.
2 December-15 January Shakespeare's
The Taming of the Shrew, directed by Lindsay Posner.
26 January-24 February ***The Seagull*** by Anton Chekhov,
directed by Adrian Noble

IN THE OTHER PLACE

8 December-22 January
The Servant of Two Masters by Carlo Goldoni in a
new adaptation by Lee Hall, directed by Tim Supple.
RSC/Young Vic Theatre Company Co-production.

RSC in London 20 OCT-13 MAY

IN THE BARBICAN THEATRE

23 October-20 November ***King Lear***,
directed by Yukio Ninagawa.
Sponsored by Ballantine's, ANA, Arts Pass 21.
From 2 December ***A Midsummer Night's Dream***,
directed by Michael Boyd.
From 16 December ***Othello***,
directed by Michael Attenborough.
From 13 January ***Antony and Cleopatra***,
directed by Steven Pimlott. Sponsored by Big Steak Pub.
From 24 February ***Timon of Athens***,
directed by Gregory Doran.
From 18 April ***The Seagull*** by Anton Chekhov,
directed by Adrian Noble.

IN THE PIT

20 October-20 November ***The Taming of the Shrew***
by William Shakespeare, directed by Lindsay Posner.
Then, in repertory, from 2 December ***Volpone*** by
Ben Jonson, directed by Lindsay Posner. Sponsored
by Laphroaig.
From 15 December Aphra Behn's ***Oroonoko*** in a new
adaptation by Biyi Bandele, directed by Gregory Doran.
Sponsored by RSC Platinum Corporate Members.
From 13 January ***Don Carlos*** by Friedrich von Schiller,
directed by Gale Edwards. Supported by RSC Patrons.
From 23 February ***The Family Reunion*** by TS Eliot,
directed by Adrian Noble. Sponsored by JBA.

The British Council
The RSC is grateful to The British Council for its support
of its overseas touring programme

RSC AT THE YOUNG VIC

4 February-11 March
The Servant of Two Masters by Carlo Goldoni in a
new adaptation by Lee Hall, directed by Tim Supple.
RSC/Young Vic Theatre Company Co-production.
22 June-22 July ***Tales from Ovid*** by Ted Hughes,
adapted by Tim Supple and Simon Reade, directed by
Tim Supple and Melly Still. Sponsored by Laphroaig.

RSC in the West End

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(Box Office: 0171 434 0909)
Now in its 14th year, ***Les Misérables*** by Alain Boublil,
Claude-Michel Schönberg and Herbert Kretzmer,
directed by Trevor Nunn and John Caird

RSC on Tour

Shakespeare's ***Macbeth***, directed by Gregory Doran
25-29 January Theatre Royal, Brighton
1-5 February Theatre Royal, Bath
20 March - 8 April Globe Theatre, Tokyo, Japan

Shakespeare's ***The Taming of the Shrew***,
directed by Lindsay Posner
25-27 November, Kwai Tsing Theatre, Hong Kong
The production then tours around the UK
25-29 January - Ellesmere Port, EPIC Leisure Centre
1-5 February - Coulby Newham, near Middlesbrough,
Rainbow Leisure Centre
8-12 February - Ollerton, near Nottingham,
Dukeries Leisure Centre
15-19 February - Braintree, Braintree Leisure Centre
29 February-4 March - Penzance, Humphry Davy School
14-18 March - Ebbw Vale, Ebbw Vale Leisure Centre
21-25 March - Darton, near Barnsley,
Darton High School
28 March-1 April - Portsmouth,
The Mountbatten Leisure Centre
7-9 April - Madrid, Teatro de Madrid
13-15 April - Douglas, Isle of Man, Gaiety Theatre
2-6 May - Sunderland, Seaburn Centre
9-13 May - Littleport, Littleport Leisure Centre
16-20 May - Barrow-in-Furness, Park Leisure Centre
Further UK and overseas dates to be announced.

The Seagull by Anton Chekhov,
directed by Adrian Noble
29 February-4 March Theatre Royal, Norwich
7-11 March New Victoria Theatre, Woking
14-18 March Milton Keynes Theatre, Milton Keynes
21-25 March Theatre Royal, Bath
28 March-1 April Lyceum Theatre, Sheffield
4-8 April Theatre Royal, Newcastle.

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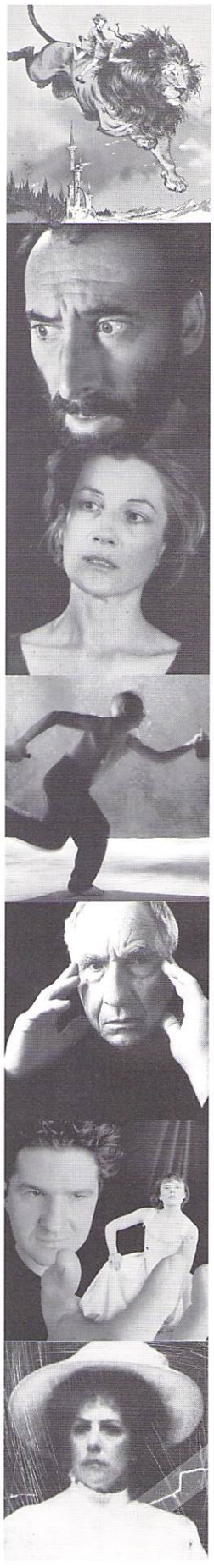
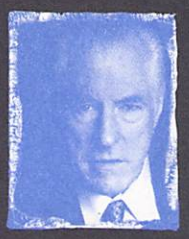


RAYMOND BOWERS
Doctor/Attendant

WILLIAM ARMSTRONG
Edmund

JOHN CARLISLE
Gloucester

MICHAEL MALONEY
Edgar



LEON TANNER
Lear's Knight/Attendant

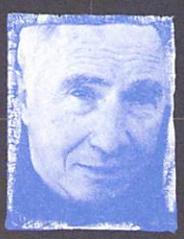
ALISDAIR SIMPSON
King of France/
Knight/Attendant

ROBIN WEAVER
Cordelia

PETER O'MEARA
Burgundy/
Knight/Attendant

SIMON CHANDLER
Albany

SIÂN THOMAS
Goneril



NIGEL HAWTHORNE
King Lear

ANNA CHANCELLOR
Regan

NICHOLAS McGAUGHEY
Cornwall

EDWARD CLAYTON
Gentleman/Knight/Attendant

HIROYUKI SANADA
Fool

BRIAN POYSER
Old Man/Knight/Attendant

PAULA STEPHENS
Gentlewoman/Soldier

First performance of
this production: Saitama Arts Theater, Japan
22 September 1999

First UK performance:
Barbican Theatre, London, 23 October 1999

First Stratford performance:
Royal Shakespeare Theatre
3 December 1999.

CHRISTOPHER BENJAMIN
Kent

The Royal Shakespeare Company and Thelma Holt Ltd
with Sainokuni Shakespeare Company,
HoriPro Inc and Point Tokyo Co Ltd
present

King Lear

by William Shakespeare

SARAH BALL
Gentlewoman/Messenger

STEPHEN VENTURA
Messenger/Knight/Attendant

NICOLAS TENNANT
Oswald

JIM FISH
Knight/Attendant

JACK TANNER
Knight/Attendant

JULIAN OVENDEN
Herald/Knight/Attendant

As we continue to share with the people of Japan many aspects of our culture and to enjoy, in return, the opportunity to see the rich quality of Japanese culture in performance in the United Kingdom, I am very pleased that, in celebration of the millennium, the Royal Shakespeare Company, a jewel in our cultural crown, has visited Japan with this production of *King Lear*. Directed by the acclaimed Yukio Ninagawa and with Nigel Hawthorne in the title role, it has enjoyed tremendous success in Japan and I am sure will do so here.

The Rt Hon Tony Blair, MP

トニー・ブレア

The RSC has performed in Japan many times in its history but few productions have been as exciting as this very special international co-production of *King Lear*. Some of the most important benefits of touring overseas are the relationships which sometimes spring up between international artists. I have had the opportunity of seeing Ninagawa's work both here and in Japan. He is one of the world's finest classical directors and a consummate Shakespearean. His production of *King Lear* is one I have looked forward to for a long time. Although Shakespeare is an English dramatist, his work truly transcends frontiers, absorbing interpretation from many different cultural perspectives. I am convinced that this production, combining the best of British and Japanese talent, will unlock and expand our understanding of human emotions.

Adrian Noble
Artistic Director, RSC

エイドリアン・ノーブル

In his own language Yukio Ninagawa's contributions to the works of William Shakespeare have been internationally acknowledged, and our company has been privileged to be part of his endeavours now for more than a decade. The Royal Shakespeare Company continues to be the brightest jewel in our theatre's classical crown, and it is fitting that this millennium production, Ninagawa's first Shakespeare to be performed in the English language, should be with the RSC, led by one of our greatest actors, Nigel Hawthorne.

In a world in which miracles are becoming increasingly rare, it is an inspiring, if somewhat awesome, experience to find ourselves part of one. There are, however, no miracles without miracle makers, and Mr Yoshihiko Tsuchiya, Governor of Saitama Prefecture, and Mr Makoto Moroi, President and General Director of Arts at the Saitama Arts Foundation, have been the miracle-makers for Yukio Ninagawa, myself and all our Japanese and English colleagues. With the help of Mrs Miyako Kanamori of HoriPro Inc, and Mr Tadao Nakane at Point Tokyo Co Ltd, they managed by some form of sorcery beyond our grasp to persuade their funding bodies in Japan to fund what has been a massive undertaking, and we on our part have given them our best.

The company left for Japan in August with nothing but high hopes and an understandable amount of trepidation. We have returned with a production. The process has been heartwarming. The barriers we have broken down, the bridges we have built, will survive long after the production has become a fond memory.

Thelma Holt, CBE
Producer

テルマ・ホルト

It is a great honour to be able to realize an international co-production with the Royal Shakespeare Company. *King Lear* is the fourth of Shakespeare's plays to be mounted under the direction of Mr Ninagawa, and the collaboration with the Royal Shakespeare Company has been a dream since we began our artistic association two years ago. However, none of us expected that it would come to fruition so early. Together with Mr Ninagawa, I would like to express our greatest gratitude to all who helped to enable this project to be realized, especially Ms Thelma Holt, without whose devotion it could not have happened.

I consider that our mission as a regional theatre is to offer a new artistic home to world-wide creators where they can mount new pieces in a nourishing environment. It couldn't have happened without the generous understanding and enthusiastic support of Mr Yoshihiko Tsuchiya, Governor of Saitama Prefecture. His energy has inspired and activated us. I hope this force will be conveyed to those in London and Stratford who see our *King Lear*.

We have proved that we can overcome cultural differences and that we can work together as artists with only one aim in view: a high standard of work. It has been the most sensational and also the most rewarding project in five years' history of our theatre. It is my wish that it might be the beginning of an exciting collaboration between the Royal Shakespeare Company and ourselves.

Please enjoy the performance today.

Makoto Moroi
President and General Director of Arts,
Saitama Arts Foundation,
Director General, Saitama Arts Theater

モロイマコト

We are delighted and honoured to have been given the opportunity to take part in this international co-production of *King Lear* with the Royal Shakespeare Company and Saitama Arts Theater, together with Thelma Holt Ltd and Point Tokyo Co Ltd.

I can still remember the excitement we all felt on the day when Mr Yukio Ninagawa, Japan's foremost director, and his staff gathered to welcome the company from Britain in Japanese mid-summer. A collaboration between the two countries with completely different cultures meant, inevitably, that there were new discoveries every day for everyone. The trust we have established between us in the last two months is based upon our mutual respect for each other as artists. Rehearsals went smoothly and an atmosphere of excitement prevailed throughout the rehearsal room. The result of this process is the *King Lear* you see today.

We feel that this production is worthy of the time when we are about to sum up the twentieth century and enter into the new millennium. We hope you will enjoy our *King Lear*.

This is HoriPro's second visit to Britain, following the *Shintoku-Maru* at the Barbican Theatre in 1997. We very much hope that this is a first step towards a long-lasting collaboration between the Royal Shakespeare Company and ourselves. I would like to take this opportunity to offer our most sincere thanks to all those who have supported this project.

Takeo Hori
Executive Producer, Chairman of the Board and CEO,
HoriPro Inc

ホリタケオ

The set for Ninagawa's *King Lear* is a space inspired by the noh stage, noh being a form of Japanese classical theatre. The format of the noh stage was perfected as an 'empty space' in the fifteenth century - long before Peter Brook - and it continues to be a fundamental and defining influence on contemporary Japanese theatre.

However, Ninagawa's setting of *King Lear* is not a real noh stage in the traditional sense. It is his version of the 'empty space', the basic structure of which is inspired by the noh stage.

The most important element of noh theatre that has been employed by Ninagawa is the relief of a giant old pine tree. In noh theatre, this pine tree, placed prominently centre-stage, is called 'kagami-ita' (literally, a 'mirror board') and it is the principal and most important element of the noh stage. It symbolically reflects the world, while the pine itself signifies eternal life and eternity. Together they signify the cycle of life in this world, and perhaps the next. The pine leaves remain green throughout the four seasons, and the tree appears to be several hundred years old.

In the noh theatre, props are mere representations and are ideally reduced and simplified to a minimum. All is left ambiguous so that the actors are neither living beings from this world with physical identity, nor illusions wandering between this world and the next. They relate the stories of life and death in front of the old pine tree.

However, for this production there is an exciting new element - the performers are actors from the RSC, speaking in their mother-tongue. The reality on stage is a modern European reality, and it adds a hitherto unexplored dimension which intrigues Ninagawa, and inspired his conception of this production.

The modern realism of Western Europe is seen inside an 'empty space', a space which originally housed a strong view of a world conceived in medieval Japan.

The director who gave us the Ninagawa *Macbeth* has now given us the Ninagawa *Lear*.

Tadao Nakane Producer, Point Tokyo Co Ltd

THE PLAY

King Lear, in his old age, decides to abdicate and divide his kingdom between his three daughters, allocating the land according to which of them loves him most. When Cordelia, the youngest and favourite child, refuses to make a public declaration of love, she is disinherited and married off to the King of France without a dowry. The two elder daughters, Goneril and Regan, inherit the kingdom. The loyal Earl of Kent is banished for daring to argue with Lear but returns, disguised as a servant, to follow his old master.

Edmund, bastard son of the Earl of Gloucester, embarks on a plot to disinherit his legitimate brother Edgar by persuading their father that Edgar intends to murder him. Edgar is forced to go into hiding to save his life.

Lear, now stripped of his power, quarrels with Goneril and Regan about the treatment shown to him and his knights whilst lodging in their households. In a rage he goes out into the stormy night, accompanied only by the Fool and the disguised Kent. Whilst seeking shelter, they meet but do not recognise Edgar, now disguised as Poor Tom, a mad beggar.

Gloucester takes Lear to his castle and, knowing that Goneril and Regan are plotting to kill him, sends him secretly to Dover, where Cordelia has landed with a French army. However, Gloucester is betrayed and captured by Regan and her husband, who put out his eyes. Wandering blind, he meets, but does not know, his son Edgar, still disguised as Poor Tom, who leads him to Dover. Lear and Cordelia are reconciled but in the ensuing battle are captured by the sisters' forces.

Goneril and Regan are both in love with Edmund, who encourages them both. Discovering this, Goneril's husband Albany forces Edmund to defend himself against the charge of treachery. A mysterious knight appears to challenge Edmund and, after fatally wounding him, reveals himself to be Edgar. News comes that Goneril has poisoned her sister and then committed suicide. Before dying, Edmund reveals that he has ordered the deaths of Lear and Cordelia and although Albany attempts to countermand the order, he is too late. Finding his daughter dead, Lear himself dies.

DATE

King Lear is generally accepted as having been written towards the end of 1605. Although the first recorded performance was on 26 December 1606 at the court of King James I, it was probably seen earlier at the Globe. The text exists in a Quarto edition published in 1608 and the Folio of 1623, each of which differs significantly from the other.

SOURCES

Although in essence the tale of Lear and his daughters has its roots in folklore, Shakespeare's main direct source was an earlier play, *The True Chronicle History of King Leir*, first published in 1605 but probably dating from the early 1590s. Other works which may have supplied historical details include Holinshed's *Chronicles*, which offered material about Brutus, legendary founder of Britain who divided his kingdom amongst his three sons, as well as a substantial account of the 'historical' King Lear (c800BC). Geoffrey of Monmouth's *Historie of England* (1135), from which Holinshed derived, would itself have been available to Shakespeare, albeit only in Latin. Of more popular contemporary works, John Higgins' *A Mirror for Magistrates* allows Cordelia to tell her own story, and Spenser's *Faerie Queene* contains a brief account of King Leyr and his daughters, while an incident in Sidney's *Arcadia* probably supplied the outline of the Gloucester sub-plot.

First performance of this production:
Saitama Arts Theater, Japan, 22 September 1999

First UK performance:
Barbican Theatre, London, 23 October 1999

First Stratford performance:
Royal Shakespeare Theatre, 4 December 1999

The performance is approximately 3 hours 15 minutes in length, including one interval of 20 minutes.

The use of cameras, video cameras and tape recorders in the theatre is strictly forbidden, as is smoking. Any digital equipment, such as mobile phones and watch alarms, should be turned off or deposited in the cloakroom. Please remember, too, that coughing, whispering and fanning programmes spoils the performance for other members of the audience and can also be distracting to the actors.

The Royal Shakespeare Company and Thelma Holt Ltd
with Sainokuni Shakespeare Company, HoriPro Inc and Point Tokyo Co Ltd
present

King Lear

by William Shakespeare

King Lear NIGEL HAWTHORNE

HIS DAUGHTERS
Goneril SIÂN THOMAS
Regan ANNA CHANCELLOR
Cordelia ROBIN WEAVER

Fool HIROYUKI SANADA

SUITORS TO CORDELIA
King of France ALISDAIR SIMPSON
Duke of Burgundy PETER O'MEARA

Duke of Albany, *Goneril's husband* SIMON CHANDLER
Duke of Cornwall, *Regan's husband* NICHOLAS McGAUGHEY

Earl of Kent CHRISTOPHER BENJAMIN

Earl of Gloucester JOHN CARLISLE
Edgar, *his son* MICHAEL MALONEY
Edmund, *his bastard son* WILLIAM ARMSTRONG

Gentleman *in Lear's service* EDWARD CLAYTON
Oswald, *Goneril's steward* NICOLAS TENNANT
Old Man, *tenant to Gloucester* BRIAN POYSER
Doctor RAYMOND BOWERS
Captain LEON TANNER
Herald JULIAN OVENDEN
Gentlewomen SARAH BALL, PAULA STEPHENS

KNIGHTS/ATTENDANTS IN LEAR'S SERVICE
RAYMOND BOWERS, EDWARD CLAYTON, JIM FISH
JULIAN OVENDEN, JACK TANNER, LEON TANNER
STEPHEN VENTURA

Other parts played by members of the company

Directed by YUKIO NINAGAWA
Music by RYUDO UZAKI
Designed by YUKIO HORIO
Lighting designed by TAMOTSU HARADA
Costumes designed by LILY KOMINE

Associate Director DAVID HUNT
Sound by MASAHIRO INOUE
Fights by MASAHIRO KUNII
Movement by SUKETARO HANAYAGI
Hair and make-up designed by CHIMAKI TAKEDA

Associate Lighting Designer NICK JONES
Assistant Directors SONSHO INOUE
NAOKO OHKOUCHI
Assistant Lighting Designer SATOSHI FUJIMAKI
Production Managers RODGER HULLEY
GEOFF LOCKER and JUN MANO
Company voice work by LYN DARNLEY
and ANDREW WADE
Voice and textwork for Hiroyuki Sanada by
MARGO ANNETTE

Company Manager JEREMY ADAMS
Stage Manager FRANCIS LYNCH
Deputy Stage Manager JANET GAUTREY
Assistant Stage Manager JOSEPHINE MOHICANOF

'The Shakespearean play of our time...'

King Lear stands like a colossus at the centre of Shakespeare's achievement as the grandest effort of his imagination. In its social range it encompasses a whole society, from king to beggar, and invites us to move in our imagination between a royal palace and a hovel on a bare heath. Its emotional range extends from the extreme of violent anger to the tenderest intimacy of the loving reconciliation between Lear and Cordelia. The play powerfully registers the anguish of the suffering brought about by the inhumanity of man (and woman) to man in the exposure of Lear in the storm and the blinding on stage of Gloucester. It is unsparing in its depiction of human cruelty and misery, but also rich in its portrayals of goodness, devotion, loyalty and self-sacrifice. Through the Fool's commentary, Poor Tom's 'mad' sayings and the insights gained by Lear and Gloucester in their suffering, the play vividly exposes human folly, greed and corruption. It incorporates aspects of pastoral and romance, recalls morality plays, has a protagonist of 'epic' stature, and these features, together with the astonishing imaginative range of its action, its language and its imagery, have encouraged many to see the play in terms of universal values, as a kind of objective correlative for the spiritual journey through life of suffering Man. So it may not seem extravagant for the claim to be made that 'the bent of the play is mythic: it abandons verisimilitude to find out truth, like the story of Oedipus' (Maynard Mack).

For long the play was thought to be unactable, either because of its display of cruelty and suffering, or because of its vastness of scope. Between 1681 and 1838 Nahum Tate's re-working with a happy ending formed the basis of all stage representations; and the idea of the play as Shakespeare's 'greatest achievement' but 'too huge for the stage' (AC Bradley) persisted into the twentieth century. It is in the decades since the Second World War that *King Lear* has come to be fully accepted as a great stage play; in recent times it has been frequently performed, and several film versions have been made for cinema and television. Its exposure of the horror of torture and suffering no longer seems outrageous in the context of concentration camps, napalm bombs, anti-personnel mines, and acts of terrorism such as have become familiar in report to everyone. Its interrogation of authority, of justice and of need finds an echo in current social concerns; and the way Lear, Gloucester and Edgar are cast out of their society and reduced to poverty connects with anxiety about the old and the poor in the modern world. The innovatory dramatic technique of a play that overrides implausibilities by its imaginative power and emotional intensity anticipates the twentieth-century Theatre of the Absurd to the extent that *King Lear* has been seen as a kind of parallel to Samuel Beckett's *Waiting for Godot* and *Endgame*, and 'above all others the Shakespearean play of our time' (Jan Kott). It has seemed to some the play of our time in being open to nihilistic interpretation as showing not the potentially heroic journey or pilgrimage of Man through life, but rather a progression towards despair or mere nothingness. That *King Lear* can elicit such conflicting interpretations is a testimony both to the play's vitality and to the immense range of possibilities it opens up.

Prof RA Foakes

Prof Foakes is editor of the new Arden *King Lear*, from the Introduction to which this excerpt is taken.

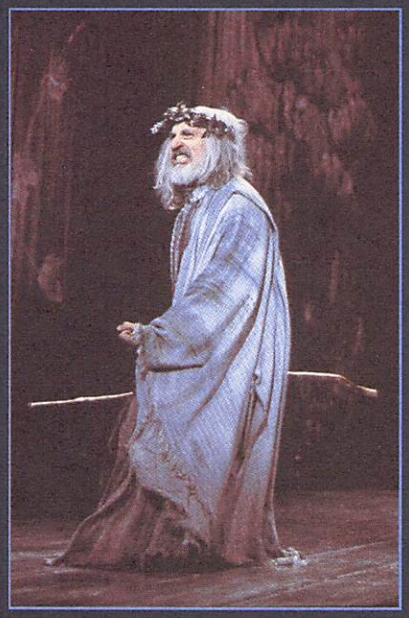
King Lear is so widely regarded as the most intensely serious and profoundly moving of Shakespeare's plays, the one that is most deeply concerned with matters of fundamental human importance - with breakdowns in family relationships, with the effect on the human mind and body of both physical and mental suffering, with what distinguishes man from the animals, with the need to believe, in the face of all evidence to the contrary, in the existence of unseen benevolent powers - that going to see a performance is in danger of seeming like participating in a religious ritual; it induces in those who 'burn through' it (in Keats's phrase) the same kind of reverential humility as the Sistine Chapel or Beethoven's *Missa Solemnis*... Uncompromisingly, the play acknowledges the power of evil, the inevitability of death, the frailty of the human body, while also asserting the spiritual values that can give meaning to life.

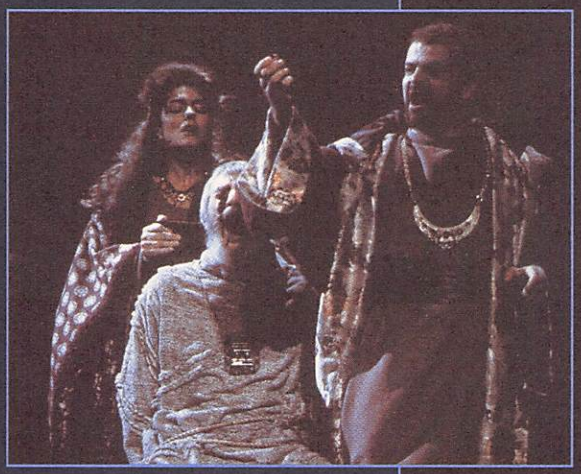
Prof Stanley Wells

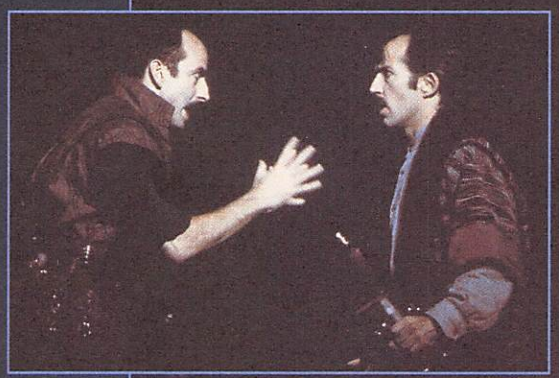
As Dr Johnson well knew, *King Lear* is almost unbearably unfair. It compels the audience to watch a terrifying gamut of torments from the outright horror of the blinding of Gloucester to the unendurable spectacle of Lear's entry carrying Cordelia's body. If we are not as shocked as Dr Johnson was, then the fault is ours. What is more, the play brutally toys with the audience's reactions, encouraging us to laugh when Gloucester falls flat on his face from a non-cliff on a bare stage, for example, or making us forget about what is happening to Lear and Cordelia offstage in the last scene. It even callously teases us with our inability to respond to Lear's grief, his words taunting our silence: 'O, you are men of stones./Had I your tongues and eyes, I'd use them so/That heaven's vault should crack.'

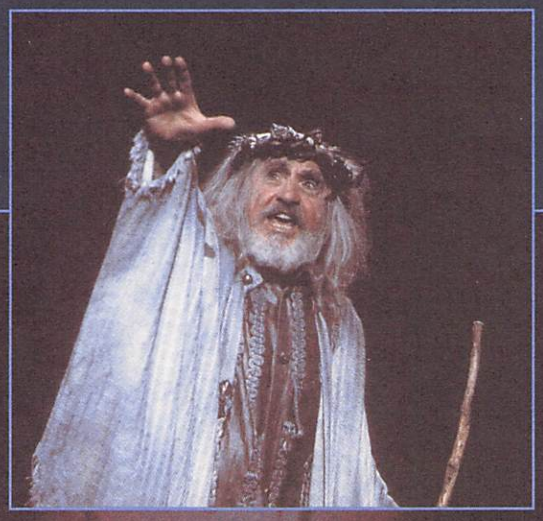
In all the many historical accounts of King Leir and his daughters that Shakespeare knew, everything had always turned out well, with King Leir eventually restored to his throne and Cordella succeeding him. When in 1681, Nahum Tate produced his version of *King Lear* - the most notorious of all adaptations of Shakespeare, endlessly ridiculed as '*King Lear* with a happy ending' - he was only being true to history. Shakespeare's denial of what his contemporaries would have seen as historical truth is a deliberate outrage but it may also be a reassurance. It often seems that the only rational way to cope with *King Lear*'s emotional designs on the audience is to treat it as fiction, denying its display of cruelty any other reality. But the pain of the play is such that it has become more tempting to see it as a universal transhistorical work, a play always and everywhere modern, an expression of general truths.

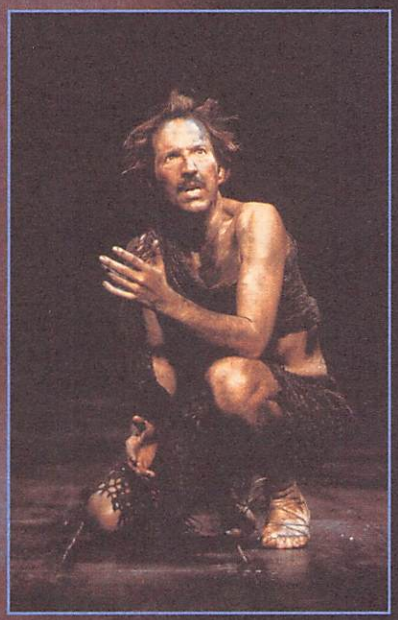
Prof Peter Holland

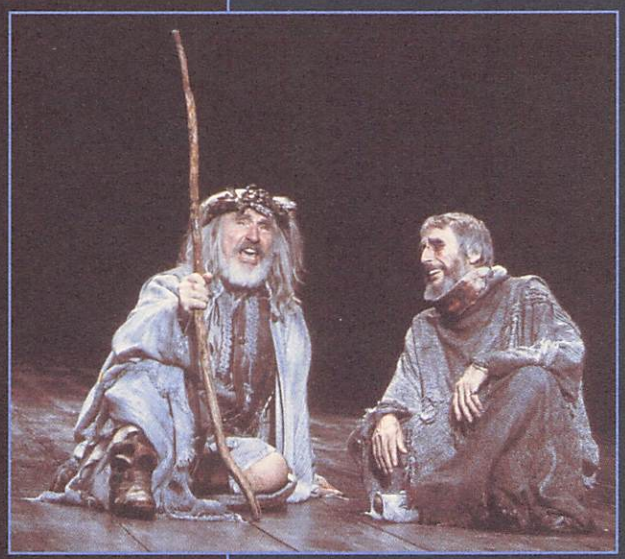












Photographs by Donald Cooper

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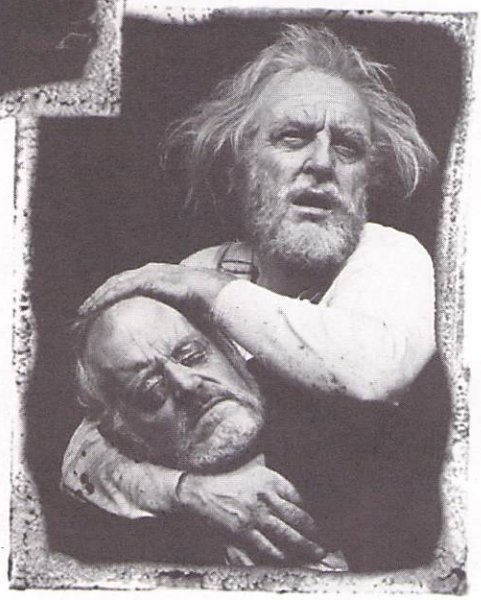

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Some past productions of *King Lear* in Stratford

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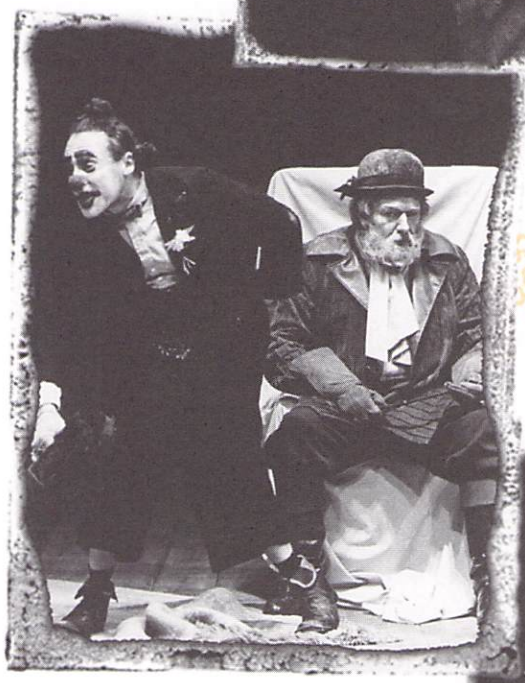

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1 Alan Badel as the Fool, John Gielgud as Lear
Directed by Anthony Quayle and John Gielgud, designed by Leslie Hurry, Shakespeare Memorial Theatre, 1950
Photo by Angus McBean

2 Helen Cherry as Goneril, John Gielgud as Lear, Claire Bloom as Cordelia, Moira Lister as Regan
Directed by George Devine, designed by Isamu Noguchi, Shakespeare Memorial Theatre European Tour, 1955
Photo by Angus McBean

3 Marius Goring as the Fool, Basil Hoskins as Edgar, Michael Redgrave as Lear, Noel Howlett as Gloucester, Harry Andrews as Kent
Directed by George Devine, designed by Robert Colquhoun, Shakespeare Memorial Theatre, 1953
Photo by Angus McBean

4 Eric Porter as Lear, Michael Williams as the Fool, Diane Fletcher as Cordelia
Directed by Trevor Nunn, designed by Christopher Morley, Royal Shakespeare Theatre, 1968
Photo by Holte Photographics

5 Tony Church as Gloucester, Donald Sinden as Lear
Directed by John Barton, Barry Kyle and Trevor Nunn, designed by John Napier, Royal Shakespeare Theatre, 1976
Photo by Donald Cooper

6 David Suchet as the Fool, Tony Church as Lear in Buzz Goodbody's *Lear*
Directed by Buzz Goodbody, designed by Anna Steiner, The Other Place, 1974
Photo by Joe Cocks Studio

7 Charles Laughton as Lear, Ian Holm as the Fool
Directed by Glen Byam Shaw, designed by Motley, Shakespeare Memorial Theatre, 1959
Photo by Angus McBean

8 Paul Scofield as Lear
Directed and designed by Peter Brook, Royal Shakespeare Theatre, 1962

9 Antony Sher as the Fool, Michael Gambon as Lear
Directed by Adrian Noble, designed by Bob Crowley, Royal Shakespeare Theatre, 1982
Photo by Donald Cooper

10 Norman Rodway as Gloucester, John Wood as Lear
Directed by Nicholas Hytner, designed by David Fielding, Royal Shakespeare Theatre, 1990
Photo by John Bunting

11 David Bradley as Gloucester, Robert Stephens as Lear
Directed by Adrian Noble, designed by Anthony Ward, Royal Shakespeare Theatre, 1993
Photo by John Bunting

Photographs from the RSC Archive at the Shakespeare Centre, Stratford-upon-Avon

WILLIAM ARMSTRONG

Edmund

Theatre: *A Streetcar Named Desire* (Wolsey Theatre Ipswich), *Hamlet* (Marlowe Theatre, Canterbury), *The Miser* (Royal Exchange Theatre), *The Book of Spencer* (Odeon Theatre, Paris), *The Crucible* (Tour). Work in London: *Popcorn, Touch of Poetry, Road, Shirley,* (Royal Court Theatre), *Edmond* (Royal Court & Newcastle Playhouse), *Love Field* (The Bush), *Glengarry Glen Ross* (Donmar Warehouse), title role in *Uncle Vanya* (Almeida, also national tour and West End). For the RNT: *Schweyk in the 2nd World War,The Beggar's Opera, Guys and Dolls.* **RSC:** *Richard III, Hamlet, The Love-Girl and the Innocent, The Merchant of Venice.* This season: Edmund in *King Lear.*

Television: *Defrosting the Fridge, South of the Border, Cop Out, Road, Going Home, Scoop, Capital City, Tecx, Frankenstein's Baby, A Murder of Quality, The House of Payne, Prince, Full Stretch, The Young Indiana Jones Chronicles, All in the Game, Pie in the Sky, Chandler & Co, Circle of Deceit, Shine on Harvey Moon, Casualty, Silent Witness, Soldier Soldier.*

Film: *The First Modern Olympics, Cuban Breeze, The American Way, Superman IV, Hope and Glory, Danny, Champion of the World, Lazarus, Riddler's Moon.*

SARAH BALL

Gentlewoman/Messenger

Theatre: *Private Lives, The Good Doctor, A Doll's House* (Century Theatre), *Richard III, Women in Love* (Derby Playhouse), *Once a Catholic, Fuente Ovejuna, Spring Awakening, Grease* (Swan Theatre, Worcester), *The Lizzie Play, Waking Beauty* (Hong Kong Festival), *Blood Wedding* (Oxford Touring Theatre). Work in London: *Mad Forest* (Royal Court, also National Theatre Bucharest),*The Merchant of Venice, Shylock's Revenge, The Elephant* (New End Theatre), *When Lightning Breaks* (Playhouse, Southwark), *Struggle of The Dogs and The Black* (Arts Threshold), *The Killing Floor* (The Bridewell).

RSC: Ceres/Ariel in *The Tempest,* Anne Hathaway in *Bingo.* This season: Gentlewoman/Messenger in *King Lear.*

CHRISTOPHER BENJAMIN

Kent

Born: Trowbridge, Wiltshire.

Trained: RADA.

Theatre: Work at Manchester Library Theatre; Salisbury Playhouse; Bristol Old Vic; Birmingham Rep; Leeds Playhouse; Ludlow Festival; Watford. Work in London: Seasons at the Royal Court, Mermaid and King's Head; Tom Broadbent in *John Bull's Other Island* (Mermaid and Greenwich); Giri in *Arturo Ui,* Frank Foster in *How The Other Half Loves,* Mr Sterling in *The Clandestine Marriage* (West End); Judge Turpin in *Sweeney Todd* (RNT), Bottom in *A Midsummer Night's Dream* (Regent's Park), Mayor in *The Front Page* (Donmar), Orsini Rosenberg in *Amadeus* (Old Vic). Tour UK: General Bridgnorth in *Getting Married* (Chichester). Tours abroad: Falstaff in *When Thou Art King* (Royal Lyceum, Edinburgh - South East Asia); Sartorius in *Widowers' Houses* (Actors' Co. - South America and UK); Roland Crabb in *Taking Steps* (Circle in the Square (Broadway). **RSC:** Stagg in *The Hang of the Gaol,* Vincent Crummles in *Nicholas Nickleby* (London and Broadway), Dogberry in *Much Ado About Nothing* (international tour and Broadway), Stephano in *The Tempest*, Arden in *Arden of Faversham*, Archie Gross in *The Body*, Orgon in *Tartuffe*, Montfleury in *Cyrano de Bergerac,* Polonius in *Hamlet,* Holofernes in *Love's Labour's Lost,* Pope Clement in *Red Noses,* Sir Nicholas Gimcrack in *The Virtuoso,* The Prince in *Artists and Admirers,* Martin Alonzo Pinzon in *Columbus and the Discovery of Japan.* Capulet in *Romeo and Juliet,* Sir Tunbelly Clumsey in *The Relapse,* title role in *Julius Caesar,* Bottom in *A Midsummer Night's Dream.* This season: Kent in *King Lear.*

Television: Includes *The Forsyte Saga, Poldark, The Prisoner, Dr Who, The Avengers, Maigret, Inspector Morse, Casualty, Sherlock Holmes, Lovejoy.* Most recently *Pride and Prejudice.*

Radio: Henry Colville in *Colville and Soames.*

RAYMOND BOWERS

Doctor/Attendant

Theatre: Work at Salisbury, Birmingham, Ipswich, Cheltenham, Coventry, Edinburgh, Leatherhead, Windsor includes Player King in *Rosencrantz and Guildenstern Are Dead,* Leonato in *Much Ado About Nothing,* Enobarbus in *Antony and Cleopatra* (Repertory). Many pantomimes. Worked with John Inman for four years in revues and concerts; *Male of the Species, Charley's Aunt, A Woman Named Annie, Rule of Three* (London). Tours: *Dracula* (Triumph Productions), *Tilted Scales* (Bill Kenwright).

RSC: Lord/Pedant in *The Taming of The Shrew*, Jodelet in *Cyrano de Bergerac* (also USA), Archbishop Monselet in *Red Noses*, Antigonus in *The Winter's Tale*, Justice Clement in *Every Man in His Humour,* Bushy/Gardener in *Richard II,* Mr Millar in *Speculators,* Antonio in *Much Ado About Nothing,* Duke of Bedford/King Lewis of France in *The Plantagenets,* Old Mortimer/Levune/ Leicester in *Edward II, The Comedy of Errors* (RSC/RI Tour), Physician in *King Lear,* Old Gobbo in *The Merchant of Venice*, Sir Nathaniel in *Love's Labour's Lost,* Mr Fezziwig in *A Christmas Carol,* Sonnenstich in *Spring Awakening,* Adam in *Cain.* Le Beau/Sir Oliver Martext in *As You Like It,* Bishop Parry in *The Herbal Bed,* Calchas in *Troilus and Cressida.* This season: Doctor/ Attendant in *King Lear*

Television: *The Citadel, Are You Being Served?, Cyrano de Bergerac, A Horseman Riding By, To Serve Them All My Days, How Green Was My Valley, Mr Big, You're Only Young Twice, Rings On Their Fingers, B and B, The Vacillations of Poppy Carew., Home Farm Twins.*

Film: *Callan, Are You Being Served?, Schizo.*

Radio: *Collision Course.*

Recordings: *Under Milkwood, Much Ado About Nothing, Henry VI Parts I, II, III.*

JOHN CARLISLE

Gloucester

Theatre: Seasons at Harrogate, Ipswich, Birmingham, Liverpool. The Common Man in *A Man For All Seasons,* Gary Essendine in *Present Laughter,* Billy in *Billy Liar*, Mick in *The Caretaker*, Henry Carr in *Travesties,* Astrov in *Uncle Vanya* (Repertory). London work includes ADC to Sikorsky in *Soldiers,* Harold in *The Boys in the Band,* Cassius in *Julius Caesar,* Jacques in *As You Like It,* Lunatic/Political Prisoner in *Every Good Boy Deserves Favour, Relatively Speaking, Conduct Unbecoming* (UK tours) Dr. Rang in *The Doll's House* (also New York), Dr Jowett in *The Invention of Love* (RNT and West End). Directed and played Harold in *Boys in the Band* (Dublin).

RSC: Associate Artist. The King in *The Maid's Tragedy,* Apemantus in *Timon of Athens,* Parson in *The Fool,* Ulysses in *Troilus and Cressida,* Pastor/Devil in *Peer Gynt,* Gremio in *The Taming of the Shrew,* Rector in *The Body,* Don John in *Much Ado About Nothing* (also Europe and USA). De Guiche in *Cyrano de Bergerac* (also USA), Minister in *Softcops,* King in *Molière,* Edward IV in *Richard III,* Canterbury/Burgundy in *Henry V*, Boyet in *Love's Labour's Lost,* Ralph Nickleby in *Nicholas Nickleby*, Lord Bonvile in *Hyde Park*, Serioja's voice in *A Question of Geography*, Lovel in *The New Inn,* Machevil/Ferneze in *The Jew of Malta,* Malvolio in *Twelfth Night,* Antonio in *The Merchant of Venice,* Iachimo in *Cymbeline,* Theseus/ Oberon in *A Midsummer Night's Dream*, Don Pedro in *Much Ado About Nothing,* William Charles Macready in *Two Shakespearean Actors*, Dorn in *The Seagull,* Lord Illingworth in *A Woman of No Importance,* Pastor Manders in *Ghosts*. Don Juan Roca in *The Painter of Dishonour,* Lucifer in *Cain.* This season: Gloucester in *King Lear.*

Television: *Emergency Ward 10, The Haggard Falcon, New Scotland Yard, Time Lock, It's Good to See You, The Rivals of Sherlock Holmes, Hadleigh, Rules Rules Rules, Thirty Minute Theatre, The Tay Bridge, Kidnapped, Disraeli, The Omega*

Factor, Cyrano de Bergerac, Molière, Lovejoy, Body and Soul, Inspector Alleyn, Between the Lines.

ANNA CHANCELLOR

Regan

Trained: London Academy of Music and Dramatic Art.

Theatre: Season at Pitlochry Theatre. Work in London: *The Real Inspector Hound/Black Comedy* (Donmar and West End), *Stanley* (RNT and Circle in the Square New York - nominated for Best Supporting Actress - Olivier Awards 1997), *Closer* (RNT StudioWorkshop).

RSC: This season: Regan in *King Lear.*

Television: *Inspector Morse, Casualty, Poirot, The Complete Guide to Relationships, Ellington, Price and Prejudice, Kavanagh QC, Karaoke/Cold Lazarus, The Vice.*

Film: *Killing Dad, Four Weddings and a Funeral, Staggered, Princess Caraboo, Fairy Tale, The Man Who Knew Too Little, Heart.*

Radio: *Daniel Deronda, Longitude.*

SIMON CHANDLER

Albany

Theatre: *Eden End, The Parasol, Man of the Moment, The Ballroom* (Stephen Joseph Theatre, Scarborough), *Mirandolina* (Bristol Old Vic Studio), *Lady Windermere's Fan, Raffles* (Palace Theatre, Watford), *Cavalcade* (Chichester Festival), *Servant of Two Masters* (Birmingham Rep.), *Privates on Parade* (Oxford Playhouse and tour), *Candida* (British Council, India), *George and Margaret* (Cambridge Theatre and tour). Work in London: *Macbeth, The Clandestine Marriage, Man of the Moment, The Power of the Dog* (Orange Tree Theatre, Richmond), *A Doll's House* (New End Theatre), *Invisible Friends* (RNT), *Ghosts* (Shaw Theatre), *Romeo and Juliet, Charley's Aunt, King Lear, The Importance of Being Ernest* (Young Vic), *Hamlet* (Royal Court), *Then and Now* (Hampstead Theatre).

RSC: This season: Albany in *King Lear.*

Television: *Life Force, Holby City, The Vanishing Man, Silent Witness, Ruth Rendell Mysteries, Annie's Bar, The Bill, Casualty, Ellington, The Wimbledon Poisoner, Young Jung, Moving Story, Middlemarch, Between the Lines, Anglo Saxon Attitudes, Bergerac, Aimee, Confessional, Here is the News, Dear Sarah, 63 Highmere Park, Pulaski, Everyone a Winner, Johnny Briggs, The Singing Detective, Cats Eyes, First Love, Sharing Time, The Merry Wives of Windsor, The Breadwinner, Brideshead Revisited, Friends and Other Lovers, The Taming of the Shrew, Antony and Cleopatra, The Imitation Game, The Voysey Inheritance, Lillie, Soldiers Talking Cleanly, Who's Who, Duchess of Duke Street, Just William.*

Film: *Milk, The Man Who Knew Too Little, Spice Girls, The Commissioner, Incognito, The Hollow Reed, The Bounty, Victor/Victoria, Lace, A Bridge Too Far.*

EDWARD CLAYTON

Gentleman/Knight/Attendant

Theatre includes: *The Wizard of Oz, The Taming of the Shrew* (Lancaster), *All My Sons, Tons of Money* (Leeds), *A Midsummer Night's Dream* (Sheffield). Work in London: *An Enemy of the People , David Hare Trilogy, The Merry Wives of Windsor, Mother Courage* (RNT), *Her Sister's Tongue* (Lyric Theatre), *After the Fire* (Gate Theatre), *Poppy, Destiny, Sweeney Todd, Trafford Tanzi* (Half Moon Theatre).

RSC: Past work includes seasons at the Aldwych. This season: Gentleman/ Knight/Attendant in *King Lear.*

Television includes: *Out of Sight, Taggart, Goodnight Mister Tom, The Bill, Inspector Wycliffe, London Bridge, Heartbeat, Peak Practice, Calling the Shots, Wild Oats, Love Hurts, Kinsey, GBH, Coronation Street, Brookside.*

Film includes: *Wilt, Woops Apocalypse, Paris by Night, Prostitutes.*

JIM FISH

Knight/Attendant

Born: West Midlands.

Trained: The Oxford School of Drama.

Theatre: Work at Birmingham Hippodrome, Wolverhampton Grand, Brighton Theatre Royal, Wimbledon Theatre, Midlands Art Centre, Oxford, Ludlow including: Len in *Saved*, Leonardo in *Blood Wedding*, Pander/ Thailard in *Pericles*, Burgomaster in *The Visit*, Pimp/Preacher in *Edmund.* Work in London: Mario Batone in *They Shoot Horses Don't They?*, Cuthbert in *Once a Catholic* (Vaudeville), Claudio in *Measure for Measure* (RNT). Tours UK: Hercule/ Cagelle in *La Cage aux Folles* (Proam).

RSC: Rudolph Reindeer/Eagle in *The Lion, the Witch and the Wardrobe,* Footman in *The Winter's Tale.* This season: Knight/Attendant in *King Lear.*

SUKETARO HANAYAGI

Movement

In 1980, at the age of 20, he obtained a teaching qualification in Japanese traditional dance and since then has been working as a dancer and choreographer, having choreographed over 80 new dance pieces. In 1988, he organised a 'Kagano Kai' recital, and in 1990 he received an award from the Agency of Cultural Affairs. He first worked with Ninagawa on *The Tempest* at the Edinburgh Festival, and in 1993 he studied under him on an Agency of Cultural Affairs Internship Scheme. He played one of the Witches in *Macbeth* and worked as a choreographer on *Peer Gynt, A Midsummer Night's Dream* and *Hamlet.* He also lectures on traditional Japanese dance music at the Music Faculty of Tokyo National University of Fine Arts and Music.

TAMOTSU HARADA

Lighting Designer

He studied lighting design under Sumio Yoshii and Yuji Sawada from 1971, but began to work independently in 1983. Since 1987 he has worked on a number of Ninagawa's productions including *The Tempest, Richard III, Romeo and Juliet, Hamlet, A Midsummer Night's Dream.* He has worked with many foreign directors including Adrian Noble on *Twelfth Night,* Philippe Decoufle on *DORA,* James Rocco on *Galaxy Express 999* and Julia McKenzie on *A Little Night Music.*

NIGEL HAWTHORNE

King Lear

Theatre: Has been an actor for 50 years. Among his credits are title roles in *Falstaff* and *Macbeth* (Sheffield Crucible Theatre), *The Heiress* (Tour). Work in London: *The Clandestine Marriage* (also Director), *Shadowlands* (also on Broadway. Winner of 1991 Tony Award for Best Actor, 1991 Outer Circle Critics Award for Best Actor, 1991 Olivier Award Nomination for Best Actor), *Hapgood, Otherwise Engaged, The Doctor's Dilemma* (Mermaid Theatre), *The Alchemist, Julius Caesar* (Young Vic), title role in *Uncle Vanya* (Hampstead Theatre), *The Double Dealer, West of Suez* (also Cambridge Theatre). For the RNT: Title role in *The Madness of King George III* (Winner of 1992 Olivier Award for Best Actor, 1992 Evening Standard Award for Best Actor, 1992 Time Out Readers Award for Best Actor, 1992 Plays and Players Award for Best Actor), *The Magistrate* (Olivier Award Nomination for Best Comedy Performance), *As You Like It.* (toured to USA and Canada).

RSC: Major Flack in *Privates on Parade,* Orgon in *Tartuffe.* This season: Title role in *King Lear.*

Television: Includes: *The Fragile Heart* (1997 BAFTA Award for Best Actor in a Drama Series),*Yes Minister* (BAFTA Awards Best Actor Light Entertainment 1981 and 1982), *Yes Prime Minister* (1986 and 1987 BAFTA Awards for Best Actor in Light Entertainment) *The Barchester Chronicles, Mapp and Lucia, The Knowledge, Madame Curie, Edward and Mrs Simpson, The Tempest,*

Film: Includes: *The Clandestine Marriage, The Big Brass Ring, The Winslow Boy, At Sachem Farm, Madeline, The Object of my Affection, Amistad, Twelfth Night, Inside, Richard III, The Madness of King George* (1994 Academy Award Nomination for Best Actor, 1996 BAFTA Award for Best Actor, Winner Empire Best Actor Award 1996, Winner London Critics Circle Best Actor Award 1996), *Demolition Man.* Animated Films: *Tarzan, The Black Cauldron, Freddie is FRO7.* Awarded Gold Medal of Honour by The National Arts Club of New York in 1996 Knighted 1999. CBE 1987.

YUKIO HORIO
Set Designer

He studied at the Musashino Art University and while there he also went to Berlin to study theatre set design. When he returned to Japan he worked for special cinematic/ film arts and then in 1975 he began work under Kaoru Kanamori. His work covers set design for opera, theatre and concerts. He has received numerous awards, including the Best Theatre Staff Awards in Japan. He has designed *Richard III* and *Romeo and Juliet* for Ninagawa. His recent works include *Madam Butterfly, Buddha, Closer, A Little Night Music.*

DAVID HUNT
Associate Director

Studied: English and Drama, Bristol University, 1994.

Theatre: Directing: *Wayang Kulit Ramayana* (Wickham Theatre Bristol), *Deathwatch* (Abingdon Abbey), *Ghosts* (Alhambra Theatre, Bradford and transfer to the King's Head, Islington), *Liars* (The Old Fire Station Oxford), *Romeo and Juliet* (Stray Theatre Company), *Uncle Vanya* (Mercury Theatre, Colchester), *Ghosts* (Theatre Royal Plymouth). Assistant Director: *Fortune's Fool* (Chichester Festival Theatre), *Hadrian VII* (Chichester and UK tour), *The Cracked Pot* (West Yorkshire Playhouse). Future productions: A site-specific production in the grounds of Somerset House in Spring 2000, *Saint Erkenwald* (St. Paul's Cathedral's millennium celebrations).

RSC: Assistant Director on *The White Devil., Much Ado About Nothing, Camino Real, Hamlet, Little Eyolf, Goodnight Children Everywhere, The Unexpected Man, Everyman, Camino Real,* co-directed *Krapp's Last Tape* with Edward Petherbridge (also Brooklyn Academy of Music, New York, Kennedy Centre Washington, Edinburgh Festival, Arts Theatre London and UK Tour). Directed *Breathe* (Arts Theatre) and *Saint Erkenwald* and *Woman Alone* (RSC Fringe Festival). Directed *The Son in Law* and extracts from *Les Liaisons Dangereuses* for the opening of Home House and the launch of the RSC Actors Benefit Fund. Rehearsed reading of *The Bacchae* with Bill T. Jones. This season: *King Lear.*

Writing: Several titles in Macmillan's 'Living Earth' series.

MASAHIRO INOE
Sound Designer

He established the company Office Shin-on with Iwao Takahashi in 1981. Since that time he has worked on many productions with Ninagawa. His recent work includes *Shintoku-Maru, Hamlet, Romeo and Juliet, Richard III, Twelfth Night.*

LILY KOMINE
Costume Designer

She studied costume design while she was on secondment to the Royal Shakespeare Company in Stratford and Roy Diffin Costume in New York. She has worked with Ninagawa since 1976, where her main work includes *Tempest, Peer Gynt, A Midsummer Night's Dream, Romeo and Juliet, Richard III, Twelfth Night, Hamlet* and *Shintoku-Maru.* She set up a company called Group Iro in 1989. She has also worked with visiting foreign directors including Jeremy Sams on *The Wind in the Willows* and Julia McKenzie on *A Little Night Music.*

MASAHIRO KUNII
Fight Director

He began studying sword fighting under Ryusei Oh-uchi of Oh-uchi Kenyu-Kai in 1961. In 1970 he travelled to the USA to learn stunt skills. On his return to Japan, he began working as a fight director. He set up Office Kunii & Waru-gaki in 1984. In 1990 he worked on *Shogun*, being the first Japanese Fight Director to work on a Broadway musical. He has also toured to America and Italy with Japanese fighting shows. For Ninagawa he has worked on *Richard III, Romeo and Juliet, Hamlet, Peer Gynt, Macbeth.* He also works on Ennosuke Ichikawa's Super Kabuki, as well as television and film.

MICHAEL MALONEY
Edgar

Theatre includes: *Sleuth* (National Tour), *All My Sons* (Royal Exchange Theatre), *Peer Gynt* (Cambridge Theatre Co). Work in London: *Can You Hear Me At The Back* (Piccadilly), *Taking Steps* (Lyric), *Built on Sand* (Royal Court), *The Perfectionist* (Hampstead), *In Lambeth* (Donmar Warehouse), *Two Planks and A Passion* (Greenwich Theatre), *The London Cuckolds* (Lyric Hammersmith), title role in *Hamlet* (Greenwich, West Yorkshire Playhouse and tour), *The Day I Stood Still* (RNT Studio). For the RNT: *Alice's Adventures Underground, Once In A While..., In the Blue.*

RSC: Title role in *Derek,* Eros in *Antony and Cleopatra,* Ferdinand in *The Tempest,* Ben in *Lear,* Master Greenwit in *The Roaring Girl,* Donalbain in *Macbeth,* John Frankford in *A Woman Killed With Kindness,* Romeo in *Romeo and Juliet,* Prince Hal in *Henry IV Parts I and II.* This season: Edgar in *King Lear.*

Television includes: *Children of the New Forest, The Painted Lady, Macbeth, Sex and Chocolate, The Writing Game, Signs and Wonders, Love On A Branch Line, Trafford Tanzi, Young Indie Paris, May 1919, Mr. Wakefield's Crusade, Relatively Speaking, The Lorelei, Starlings, Scoop, The Rivals, Naming the Names, What If it's Raining, The Bell, Telford's Change, Tartuffe, Living with Dinosaurs, Sharma and Beyond, The Last Place on Earth.*

Film: *Richard's Things, Ordeal by Innocence, The Mask, Truly, Madly, Deeply,* Mel Gibson's *Hamlet, In the Bleak Midwinter, Othello,* Kenneth Branagh's *Hamlet, Henry V,* To be released: *American Reel, Hysteria, Sans Plomb.*

Radio: *Twelfth Night, Hitler, The Comedy of Errors, King John, A Midsummer Night's Dream, Julius Caesar, The Devil is an Ass, The Old Law, Much Ado About Nothing, The Two Gentlemen of Verona.*

NICHOLAS McGAUGHEY
Cornwall

Theatre: Work in London: Owens in *The Changing Room* (Royal Court), First Voice in *Under Milk Wood* (RNT), *Macbeth* (WNO Tour).

RSC: This season: Cornwall in *King Lear.*

Television: *Mortimer's Law, Trial and Retribution, Bride of War, Sharpe's Gold, Casualty, Trail of Guilt, Pie in the Sky, Mind to Kill, Excalibur, Lifeboart, Judas and the Gimp, Sticky Wickets, Tell Tale, Tender Loving Care, Thicker than Water.*

Film: *Gladiator, Beautiful People, The Englishman Who Went Up A Hill...., Twin Town, The Proposition, Bad Company.*

Other: The Voice of the *Rugby World Cup 1999* - USA, New Zealand, Australia, South Africa, Dubai, UK.

YUKIO NINAGAWA
Director

Born on 15 October 1935 in Kawaguchi-city, Saitama, he began his career as an actor in 1955 and started to direct plays in 1967. He became popular in what was called 'Underground Theatre' in the Shinjuku area of Tokyo, but in 1974 he started to work in the commercial theatre with his first production of *Romeo and Juliet.* His work influenced the major theatres and made a great impact, receiving high critical acclaim. Since then he has directed many Shakespeare plays as well as Greek tragedies, Japanese classical and modern plays, many of which have toured around the world. His *Medea* and *Macbeth* were nominated for Laurence Olivier Awards. Other works performed in the UK include *The Tempest, Suicide for Love, Modern Noh Plays, A Midsummer Night's Dream, Shintoku-Maru, Hamlet.* He directed *Tango at the End of Winter* which opened at the Edinburgh Festival before transferring to the West End, and *Peer Gynt* which played at the National Theatre of Norway before transferring to the Barbican Theatre and then a UK tour and a season in Tokyo. He is currently working on a project to direct all of Shakespeare's plays at the Saitama Arts Theater in Japan and with *King Lear* he has reached his fourth play.

PETER O'MEARA
Burgundy/Knight/Attendant
Trained: Trinity College Dublin, Diploma Theatre Studies.
Theatre: *The Rivals* (Abbey Theatre, Dublin), *Juno and the Paycock, Mother Courage* (Royal Lyceum Theatre Edinburgh and Tour), *Translations* (Bristol Old Vic), *She Stoops to Conquer, After Easter, Philadelphia Here I Come, The Taming of the Shrew* (Lyric Theatre, Belfast), *Silverlands* (Druid Theatre, Galway), *A Bright Light Shining* (Traverse Theatre), *Independent Voice, Galloping Buck Jones, Language Roulette,* (Tinderbox Theatre). Work in London *The Colleen Bawn* (RNT and Abbey Theatre, Dublin).
RSC: This season: Burgundy/Knight/Attendant in *King Lear.*
Television: *Last TV, Waves, Give My Head Peace, It's Only Telly, Two Ceasefires and a Wedding.*
Radio: *Remember Live Aid.*

JULIAN OVENDEN
Herald/Knight/Attendant
Trained: Webber Douglas Academy. Studied music at Oxford University and with the New College Chapel Choir made recordings and undertook international concert tours.
Theatre: First work in theatre
RSC: This season: Herald/Knight/Attendant in *King Lear.*

BRIAN POYSER
Old Man/Knight/Attendant
Theatre: Includes: Four seasons at the Chichester Festival. *'Tis Pity She's a Whore, Curlews Cry, Single Spies* (Northcott Theatre, Exeter), *Macbeth, South Pacific* (Crucible Theatre Sheffield). Work in London *Merchant of Venice, Orpheus Descending* (Peter Hall Company), *David Copperfield, Handling Bach* (Greenwich Theatre). National Tour of *Of Mice and Men.*
RSC: *Henry IV, Midsummer Night's Dream, The Winter's Tale, Poppy, Peter Pan.* This season: Old Man/Knight/Attendant in *King Lear.*
Television: Includes: *Sex, Chips and Rock'n'Roll, The Bill, Class Act II, Wycliffe, The Ruth Rendell Mysteries, Sean Hughes Show, Inspector Alleyn, Kinsey, The Josie Lawrence Show, The Piglet Files, Poirot, Inspector Morse, Catseyes, The Charmer, Bergerac, Auf Wiedersehen Pet, Shine on Harvey Moon, Coriolanus, Henry V.*
Films: Includes: *Joan of Arc, Lady Jane, Parting Shots, Little Dorrit, Adventures of Caleb Williams.*

HIROYUKI SANADA
Fool
Theatre: Between 1981 and 1998 Sanada played the lead in 19 plays including *Hamlet, Romeo and Juliet, Big River, Broadway Bound* and *Little Shop of Horrors.*
RSC: This season: Fool in *King Lear.*
Film: Sanada has made 45 major Japanese films between 1965 and 1998 and won many awards including The Blue Ribbon Award, 4 Japanese Academy Awards, Yokohama Film Festival Award, Houchi Film Award, many of these for best leading actor.
Other: Between 1980 and 1994 Sanada made 10 records for Funhouse, Victor and Epic Sony and in 1992 published a Photographic Book. Sanada appears regularly on TV and radio in Japan.

ALISDAIR SIMPSON
King of France/Knight/Attendant
Born: Yorkshire.
Trained: Bristol Old Vic Theatre School.
Theatre: Valère in *Tartuffe* (Manchester Royal Exchange), Lord Dumaine in *All's Well That Ends Well*, Fernand in *The Count of Monte Cristo* (Nuffield Theatre, Southampton). Work in London. *An Enemy of the People* (RNT and tour to Los Angeles).
RSC: Marcello in *The White Devil,* Tiny Blacking in *Three Hours After Marriage*, Helenus in *Troilus and Cressida.* This season: King of France/Knight/Attendant in *King Lear.*
Television: *No Bananas, Soldier Soldier, Men Behaving Badly.*
Film: *If Heaven's Like This. So What Happened.*
Radio: *Twin Reaction* and, also on CD, *As You Like It, Henry IV Pts I & II, Titus Andronicus, Antony and Cleopatra, The Two Noble Kinsmen, Much Ado About Nothing.*

PAULA STEPHENS
Gentlewoman/Soldier
Trained: Guildhall School of Music and Drama.
Theatre: Work in London: Athena in *Live Acts on Stage* (Chelsea Arts Centre), Woman in *Letters From Stalingrad* (Bridewell), *The Birth of Pleasure* (Wonderful Beast at the Rosemary Branch).
RSC: Ivy/Sightseer in *The Lion, the Witch and the Wardrobe,* Lady-in-waiting in *The Winter's Tale.* This season: Gentlewoman/Soldier in *King Lear.*
Video: *Beautiful Night.*

CHIMAKI TAKEDA
Hair and Make-up Designer
She studied make-up under Yumi Kinoshita at Yumi Creative Art Studio and came third in the 34th World Cosmetic Competition CIDESCO with 'Dying Japanese Crested Ibis'. She set up the company, Studio 717, in 1982 and has been responsible for hair and make-up for many films, theatre, television programmes and commercials.

JACK TANNER
Knight/Attendant
Born: London.
Trained: LAMDA.
Theatre: *Those Good Old Days, Mojo* (Crucible Sheffield).
RSC: Abraham in *Romeo and Juliet.* This season: Knight/Attendant in *King Lear.*
Television: *Ruth Rendell Mysteries, Hetty Wainthrop Investigates, Going Wrong.*

LEON TANNER
Lear's Knight/Attendantt
Born: Sydney, Australia.
Theatre: Work at Birmingham; Nottingham; Cheltenham; Southampton; Leicester; York; Salisbury; Colchester; Worcester, Newbury: George in *Who's Afraid of Virginia Woolf?*, Prospero in *The Tempest*, Sir in *The Dresser,* Frank in *Educating Rita*, Dysart in *Equus*, Dr Feldman in *Duet for One*, Reg and Tom in *The Norman Conquests,* Mansky in *The Play's the Thing,* Nonancourt in *An Italian Straw Hat*, Orgon in *The Game of Love and Chance*, Robert in *Betrayal,* Jarvis Huntley-Pike in *A Chorus of Disapproval.*,The Mayor in *The Government Inspector.* Work in London: Cuigy in *Cyrano de Bergerac* (Haymarket), Kroner in *Dreams in an Empty City* (Lyric Hammersmith).
RSC: Starveling in *A Midsummer Night's Dream*, Marcade in *Love's Labour's Lost*, Green in *Richard II,* Charles V in *Dr Faustus*, Sandstat in *The Pillars of the Community*, Favre in *The Days of the Commune.* Sledge in *The Devil is an Ass*, Pedant/Gabriel in *The Taming of the Shrew*, Popilius Lena/Volumnius/Plebian in *Julius Caesar.* This season: Lear's Knight/Attendant in *King Lear.*
Television: *Growing Rich, Selling Hitler, Families, Catherine, Howards' Way, Wish Me Luck, Boon, Brookside,*
Radio: *The House in Paris, Untold Secrets, The Scent of Myrrh, King of The Rainy Country, The Eagle Has Flown, The Archers.*

NICOLAS TENNANT
Oswald
Trained: Drama Centre
Theatre: *New Play Festival* (Derby Playhouse), *Henry IV Parts I & II* (English Touring Theatre and Old Vic), *Not a Game for Boys* (Not the National Theatre Tour and Edinburgh Festival), *Sailor Beware* (Queen's Theatre Hornchurch and tour), *Inventing a New Colour* (Northcott Theatre Exeter), *Billy Budd* (Sheffield Crucible). Work in London. *Little Malcolm and his Struggle Against the Eunuchs* (Hampstead Theatre), *Sugar, Sugar, Love and Understanding* (Bush Theatre), *Soundings* (Old Red Lion). For the RNT: *The Blue Ball, Billy Liar.* For the RNT Studio. *Bad Company* (also Bush Theatre), *K-Top.*
RSC: This season: Oswald in *King Lear.*
Television: *The Bill, EastEnders, Back-up, The Bombmaker, Between the Lines, Friday on my Mind, Trainer, Nice Town.*
Film: *Tube Tales, Oscar and Lucinda, Backbeat, The Gift, The Fool, A Dangerous Man.*

SIAN THOMAS
Goneril
Trained: Central.
Theatre: Regional work includes: Amanda in *Private Lives* (Royal Exchange, Manchester), title role in *Hedda Gabler* (Leicester Haymarket), Ophelia in *Hamlet* (Sheffield Crucible). Work in London includes: Julia in *A Delicate Balance* (Haymarket), Helga in *Kindertransport* (Vaudeville), *Rainsnakes* (Young Vic), Frances in *Winter Guest* (Almeida/West Yorkshire Playhouse), Judith in *The Cutting*, Cynthia in *China* (Bush), Isabelle in *The Illusion* (Old Vic), Mary Shelley in *Bloody Poetry* (Royal Court), Desdemona in *Othello* (Lyric, Hammersmith), Monimia in *The Orphan* (Greenwich), Joyce in *Pamela* (Shared Experience), *The Stranger, The Lover* (BAC directed by Michael Billington). For the RNT: Isabelle in *Richard II*, Mrs Marwood in *The Way of the World*, Ilse in *Mountain Giants*, Justus von Lidbig in *Square Rounds*, Celimene in *The Misanthrope*, Vittoria in *Countrymania* (Olivier nomination for Best Comedy Performance), Adrienne in *The Wandering Jew,* Julie in *Sleep with Me.* Tours: Yelena in *Uncle Vanya* (Renaissance - TMA Best Actress Award). Faustina in *Caesars of Carnuntum* by Tony Harrison in Carnuntum, Austria.
RSC: The Fly in *Happy End,* Katherine in *The Taming of the Shrew.* Queen Elizabeth in *Richard III.* This season: Goneril in *King Lear.*
Television: *The Bill, A Mind to Murder, Tears before Bedtime, Doctor Finlay, Fallen Sons, Wide Eyed and Legless, Taggart, Stanley and the Women, Frankenstein's Baby, After the Party, Victoria Wood Playhouse, Shadow of the Noose, Inspector Morse, Jury, Maybury, Nancy Astor, Billy's Blues, Vanity Fair, Richard II.*
Film: *Rose Red, Erik the Viking, Prick Up Your Ears.*

RYUDO UZAKI
Composer
Ryudo Uzaki formed a rock group called Down Town Boogie-Woogie Band in 1973. He also works as a composer and won the Nihon Record Award in 1976 - this is one of Japan's most prestigious music awards. When his group disbanded in 1981 he began working as a solo artist until 1984 when he formed a new group called Ryudo Gumi with which he toured extensively in Japan and overseas until 1990. In 1993 he formed another group with Takayuki Inoue and this year he has toured around Japan. He has worked extensively with Ninagawa, composing the music for *Richard III, Othello, A Midsummer Night's Dream, Peer Gynt, The Tempest.*

STEPHEN VENTURA
Messenger/Knight/Attendant
Trained: Guildhall School
Theatre: *The Maestro Impro Show* (Improbable Theatre), *You Used To, The Mill on the Floss,, Waiting for Godot, Strange Attractors* (Contact Theatre), *Macario* (Tottering Bipeds), *The Edge of Narrative* (McClennan Dance Co), *Les Enfants du Paradis* (Cambridge Theatre Co). Work in London: *The Deceived* (Riverside Studios), *Measure for Measure* (Barbican International Theatre Event, Nottingham Playhouse, Edinburgh Festival and tour), *A Midsummer Night's Dream* (Almeida Theatre and tour), *The Love of the Nightingale* (Bridewell), *Jacked* (Finborough).
RSC: This season: Messenger/Knight/Attendant in *King Lear.*
Television: *The Bill, Rough Justice.*
Film: *Emma.*
Radio: *Dombey and Son, The Crystal Rooms, Kes.*
Other: Assistant to Keith Johnstone on *Waiting for Godot* (Loose Moose Theatre, Calgary). Member of the LAB Theatre Group.

ROBIN WEAVER
Cordelia
Theatre: Work at Manchester Royal Exchange, West Yorkshire Playhouse, Bristol Old Vic, Ipswich including: Viola in *Twelfth Night,* Julia in *The Rivals*, Babe in *Crimes of the Heart,* Carol in *Time and the Conways,* Louise/Clare in *Road*, Fran in *With Every Beat*, Samantha in *A Small Family Business*, Emma in *Where's Willy?*, Debbie in *The Real Thing,* Dora in *Daisy Pulls It Off,* Gloria in *Wait Until Dark,* Donna in *Rag Doll.* Work in London: Vivian in *In the Summer House* (Lyric, Hammersmith), Charlotte in *The Little Match Girl* (Orange Tree). Tours: Olivia in *Twelfth Night*, Anastasia in *Sienna Red* (Peter Hall Co).
RSC: Hester Fletcher in *The Herbal Bed* (West End). Vi in *Goodnight Children Everywhere*, Lucetta in *The Two Gentlemen of Verona.* This season: Cordelia in *King Lear.*
Television: *Love Hurts, Faith, Somewhere to Run, Dead Romantic, Skulduggery, Rag Doll, Where's Willy? The Chief, The Bill, Casualty, Boon, Runaway Bay.*
Film: *The Woman in Black, The Muppet Christmas Carol.*
Radio: *Psyche, Katherine's Last Weekend, Introducing Fagan, The Art of Success, The Ashes, Cartwright's Pictures, The Alabama Belle.*

Understudies
Raymond Bowers *Old Man*
Edward Clayton *Kent/Cornwall/Albany*
Jim Fish *Burgundy*
Jack Tanner *Lear's Knight/Gentleman/Herald/Captain*
Peter O'Meara *Edmund*
Julian Ovenden *King of France*
Brian Poyser *Gloucester/Doctor*
Alisdair Simpson *Edgar*
Leon Tanner *King Lear*
Stephen Ventura *Fool/Oswald*
Sarah Ball *Cordelia*
Paula Stephens *Regan/Goneril*

リア王

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Special props designed and produced by	GEPPETTO, AKIO FUKUDA
Assistant Set Designer	KAORI MASUHIRA
Assistant Costume Designer	KAZUKO NUMATA
Assistant Fight Director	TETSUYA HIRO
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Specialist lighting equipment provided by Creative Art Think Co Ltd (Tokyo); maintained by Martin Professional plc.

Transportation sponsored by ANA.
Kabuki costume provided by Shochiku Costume Co Ltd.

Hiroyuki Sanada's accommodation is sponsored by Bill Kenwright.

Thelma Holt Ltd is grateful to Lady Deborah MacMillan for her assistance.

Production Acknowledgements

Scenery for the UK production built and painted by RSC Workshops, Stratford-upon-Avon. Props made by Haiyuza Theater Co Ltd; Stage Art Dept; Masayoshi Honma. Props supervisors Toho Butai; Eiichi Nunota. Swords by Atelier Khaos; Yoshihiko Tanaka. Lighting equipment hired by Creative Art Think Co Ltd (Tokyo). Music produced by RU Office. Costumes made by Group Iro; Toshio Hattori, Aiko Komagata, Yoshimi Inoue, Junko Ikeda, Teruko Oishi, Masami Endo, Asako Yasukawa, Toshio Shinoda, Emiko Endo, Atsuko Numata, Mitsuko Tanaka. Dyeing by Yasuko Yamada. Patchwork on Hiroyuki Sanada's costume by Hiroko Ninagawa. Shoes made by Baboucha. Wig made by The London and New York Wig Company. Cosmetics provided by Chacott. Transportation and cargo organised by K Line Air Service. Special thanks to MAI Promotion (Tomiko Ogawa); The Libra International (Keisuke Asada); RU Office (Muneyoski Takahashi); Cross Over; Center Line Associates; Ninagawa Company Dash; Ginza Saison Theatre. Production Photographer Donald Cooper.

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Directing *Creativity*

RSC
ROYAL SHAKESPEARE COMPANY
Sponsored by ALLIED DOMECQ

Together, the Royal Shakespeare Company and Allied Domecq have developed a programme to transfer to the world of business the creativity, dynamism, originality and team-work that goes into its productions.

Directing Creativity comprises
3 Distinct Elements
each specially designed to achieve specific aims and objectives. In consultation with its clients the RSC devises a bespoke programme including one or more of these elements specifically to meet the needs of the participants.

TEAM BUILDING

The creation of an ensemble is an approach to team-building that is unique to the theatre. The ensemble is a rich metaphor for a successful creative team. This programme uses techniques used by leading figures in international theatre to develop creative teams that exhibit a flexibility and rapport that is seldom encountered outside the performing arts.

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This process enables a group to examine and analyse their working relationships and business issues. It is not role play or a psychological talking shop but a practical process that reveals with extreme clarity the nature of real working relationships and how they are functioning. It also enables a group or individual to rehearse solutions to problems revealed by the analysis.

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Theatre Directors have a wealth of skills for unlocking creativity in others and managing creative output. Using techniques from the theatre and the latest research in the management of creative teams, this programme provides managers with the tools to develop and direct the creativity of their staff and colleagues.

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Vice-Chairmen, Charles T Flower, Professor Stanley Wells

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Emeritus Directors Trevor Nunn, Terry Hands

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Michael Boyd, Gregory Doran
Steven Pimlott *Director of The Other Place*

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Guy Woolfenden

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* Members of the Council

The Artistic Directors of the Royal Shakespeare Company have been:

Sir Peter Hall 1960-1968
Trevor Nunn 1968-1978
Trevor Nunn and Terry Hands 1978-1986
Terry Hands 1986-1991
Adrian Noble 1991-

The Royal Shakespeare Company is incorporated under Royal Charter as The Royal Shakespeare Theatre, Stratford-upon-Avon.
Registered Charity No. 212481

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RSC Education works in depth with over 2000 people each year and reaches many more through projects, publications and its web-site: a new director has recently been appointed to expand the RSC's work in these fields There is a full programme of training opportunities for teachers, from practical workshops to short courses, focusing on Shakespeare and the theatre arts. For a teachers' brochure please call 01789 403462.

RSC Education also contributes to ON THE EDGE, a programme of pre- and post - show events based on the repertoire which puts the RSC's work in context. ON THE EDGE is scheduled in the main RSC brochure and tickets are booked through the box office.

The RSC Education web-site address is rsc.org.uk/education.

To keep up to date with the programme and new projects, join the Education mailing list. Details from the RSC Membership Office 01789 403440

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On The Edge

A series of additional events which not only give more information about the season's plays, but also the opportunity to talk directly to the creative teams behind them, providing an insight into the RSC's work.

BACKSTAGE...UPFRONT

This season's production teams and casts reveal backstage and rehearsal aspects of their work. All sessions last approximately one hour.
Tickets: £4.50 (£2.50 concessions)

King Lear, Wednesday 10 November, 11.30am, Barbican Theatre

The Taming of the Shrew, Thursday 11 November, 12pm, The Pit Theatre

King Lear, Wednesday 17 November, 11.30am, Barbican Theatre

A Midsummer Night's Dream, Tues 25 January, 11.30am, Barbican Theatre

Antony and Cleopatra, Tuesday 1 February, 11.30am, Barbican Theatre

A Midsummer Night's Dream, Tues 8 February, 11.30am, Barbican Theatre

Othello, Tuesday 15 February, 11.30am, Barbican Theatre

Volpone, Thursday 17 February, 11.30am, The Pit Theatre

Othello, Thursday 9 March, 11.30am, Barbican Theatre

Oroonoko, Tuesday 21 March, 11.30am, The Pit Theatre

Don Carlos, Thursday 23 March, 11.30am, The Pit Theatre

POST-SHOW TALKBACK

Stay on after the show and join us for some conversation with the acting company.
FREE to ticket holders of the prior performance.
The Taming of the Shrew,
Thursday 11 November, post-matinee, The Pit Theatre
Antony and Cleopatra,
Tuesday 1 February, post-matinee, Barbican Theatre

PLAYREADING

Monday 7 February, 1.30pm, The Pit Theatre
Poetaster, Ben Jonson (1601)
Jonson's satire on the Elizabethan literary world where he casts Shakespeare, Marlowe and others in the shoes of Ovid and the Augustan poets.
Tickets: £4.50 (£2.50 concessions)

A PARTNERSHIP WITH THE RSC

The RSC sets standards everywhere we go and in everything we do.

The RSC sells well over 1 million tickets each year.

The RSC performs over 30 productions each year.

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The RSC Development Department raises more than £6 million from sponsorship and fundraising programmes each year.

The RSC employs over 750 people.

The RSC generates more than 60% of its annual income from ticket sales and commercial activities.

The RSC generates expenditure of almost £34 million for the West Midlands, supporting 250 companies and over 1,000 jobs.

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Behind these figures is an exciting array of partnership opportunities for companies and individuals. The RSC raises nearly £2 million in corporate sponsorship each year, and even greater sums are raised from charitable trusts, foundations and individual donations. This enables the RSC to undertake initiatives such as actors training, education workshops and improving disabled access, and helps to maintain the highest standards in everything we do.

The RSC is grateful for the valuable support of all its sponsors and supporters during the Season. We particularly thank Allied Domecq, principal sponsor since 1994, for their far-sighted and long-standing relationship. Allied Domecq's announcement that their principal sponsorship will be coming to a natural end in 2001 provides an exciting opportunity for companies to form new corporate partnerships with the RSC, and to utilise the expertise the RSC has gained in the commercial sector.

For further information on corporate or individual partnerships with the RSC, please contact :
Jonathan Pope, Development Director, Royal Shakespeare Company, Waterside, Stratford-upon-Avon, Warwickshire, CV37 6BB. Tel. 01789-412603.

www.rsc.org.uk/development

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The RSC is particularly grateful for the continuing support of the Royal Shakespeare Theatre Trust. An independently registered charity, the Trust's prime objective is to raise funds to support the entire range of the RSC's activities within the UK and abroad.

The RSC is grateful to The British Council for its support of its overseas touring programme.

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The RSC is grateful to RSC Patrons for their support of this season's production of *Don Carlos*

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RSC StopOver breaks in Stratford-upon-Avon offer a theatre ticket, dinner in the Box Tree and hotel accommodation all in one easy-to-book package. For a leaflet containing details of variously-priced packages, please telephone (01789) 403414 or send
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For up-to-date news on the RSC, our productions and education work visit the RSC's new official web site: **www.rsc.org.uk**.
Further information on the RSC is also available on Teletext

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An RSC backstage tour will reveal some of the secrets.
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Our Access Guide leaflet for theatre-goers with disabilities contains full details of
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Please phone 0171 382 7118 for details or to obtain the leaflet.

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For further information write to the Membership Office, Royal Shakespeare Theatre, Stratford-upon-Avon CV37 6BB or telephone (01789) 403440

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Reg Wilson is one of this country's foremost theatre photographers. Photographs from his extensive RSC archive - including the only colour pictures of Peter Brook's *A Midsummer Night's Dream* - are currently being displayed in the Hammerson Room (Mezzanine level). Reg Wilson's extensive archive of over 30,000 pictures has been acquired by the RSC with help from the Heritage Lottery Fund.

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Before or after a performance make the most of the RSC's London home or explore the exciting area around the Barbican. The internationally renowned Barbican Art Gallery (level 3) is open late many evenings, and there are regular free exhibitions in the Concourse Gallery (level 0) and in the Library (level 2) as well as free pre-performance music events on level 0. The Barbican's three restaurants are open before our performances, and bars and coffee points are situated across the Centre.
Around the Centre there is a wealth of bars and restaurants on St John's Street and around Smithfield Market, and both the Museum of London and St Paul's Cathedral are just a few hundred yards away.
For full details on the area ask for a Cityside leaflet.

CITY SIDE

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For further information visit the Barbican Centre's web site at **www.barbican.org.uk**.

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The main toilets may be reached from Stalls floor (level -1). There are also toilets on Pit floor (level -2), Balcony floor (level 1) and Gallery floor (level 3). Disabled patrons will find toilets on Pit floor (level -2), Stalls floor (level -1) Mezzanine (level M) and Library Floor (level 2)

CLOAKROOMS

The main cloakrooms are on stalls floor (level -1) and Pit floor level (level -2). Cloakrooms are free.

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SEARCY'S RESTAURANT (level 2, Library floor)
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Reservations: 0171 588 3008

BALCONY CAFE (level 1, Balcony floor)
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In accordance with safety requirements, persons shall not be permitted to stand or sit in any of the gangways. The safety curtain faced with fluted steel, which is situated between the stage and the audience, must be lowered and raised in the presence of each audience.

We trust that you will be impressed with the welcome and the service you receive at the London home of the Royal Shakespeare Company. Our Front of House team enjoy working here and you can rely on their enthusiasm and spirit to provide excellent service and to make your visit a memorable one. If you have any comments regarding your visit feel free to speak to a member of the team or write to the Theatres Manager, Peter Cadley.

WELCOME TO THE CITY:
a virtuoso on the world stage

The City of London's position as a key international centre for business and leisure is unassailable. Within a single square mile the powerhouses of world finance rub shoulders with businesses of all shapes and sizes. Historic buildings, monuments and churches stand alongside some of the capital's most outstanding examples of contemporary architecture, and visitors and residents enjoy the best of entertainment in world-class venues. The City is supported in every area of its activities by its local authority, the Corporation of London.

Older than Parliament itself, the Corporation is unlike any other local authority. Its modern role embraces protecting and promoting the City's interests, ensuring that residents and businesses are well served, and backing initiatives designed to improve the quality of life throughout the capital.

The Corporation's head, the Lord Mayor of London, performs a crucial civic and ceremonial role as the City's ambassador at home and worldwide, encouraging business and boosting trade.

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The Corporation performs many roles within the capital, the effects of which are felt beyond the City's square mile. For example, it is the port health authority for the Thames estuary. It owns and manages over 10,000 acres of open spaces, such as Hampstead Heath and Epping Forest, and four historic markets including Leadenhall and Smithfield.

The administration of the Central Criminal Court at Old Bailey is its responsibility, and it runs the City of London Police. These vital services are carried out with efficiency and expertise, ensuring that the City maintains its position as a world leader.

A COMMITMENT TO ARTS EXCELLENCE

The Corporation is the UK's third largest sponsor of the arts, second only to the Government and the BBC. As the Barbican Centre's owner it provides a permanent home for the London Symphony Orchestra and a London base for the Royal Shakespeare Company. Both Companies also receive substantial funding from the Corporation. Its prestigious Guildhall School of Music and Drama is housed within the Barbican Centre, as is the popular Museum of London, which also receives Corporation funding.

The Corporation's libraries, art galleries and record offices house a wealth of information which is called upon by users from all over the world.

The Corporation never loses sight of its prime aim: to enhance the quality of life and business within its own environs and beyond.

Welcome to the City of London.

CORPORATION OF LONDON

TRUE LOVE, ONCE FOUND, CANNOT BE LOST

Tess
OF THE D'URBERVILLES

A musical adaptation of Thomas Hardy's novel

Photo: Jaap Buitendijk

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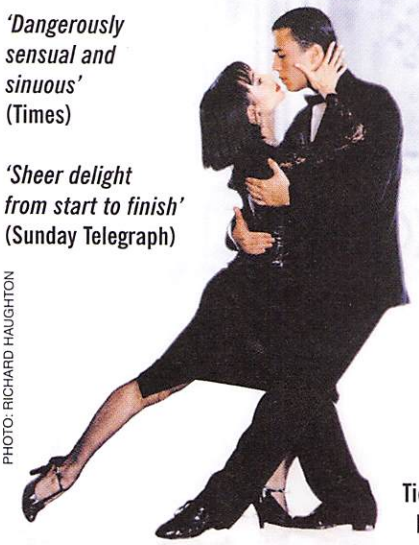

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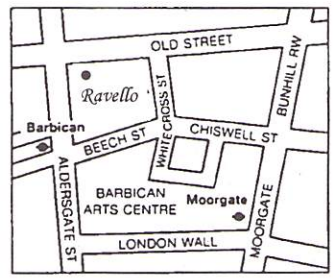

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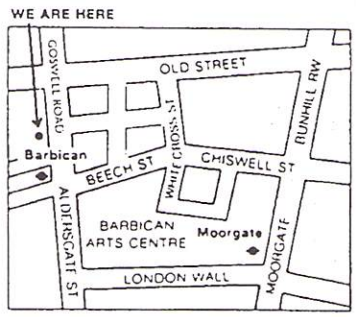

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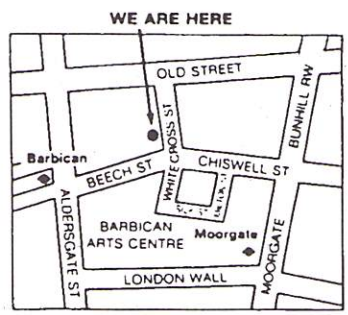

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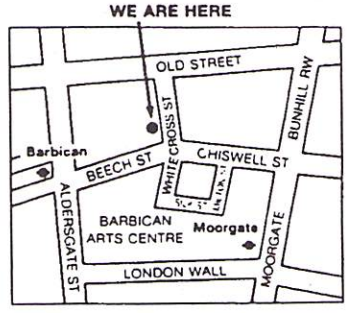

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